MAXIMUMROCKNROLL

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Nov. '92
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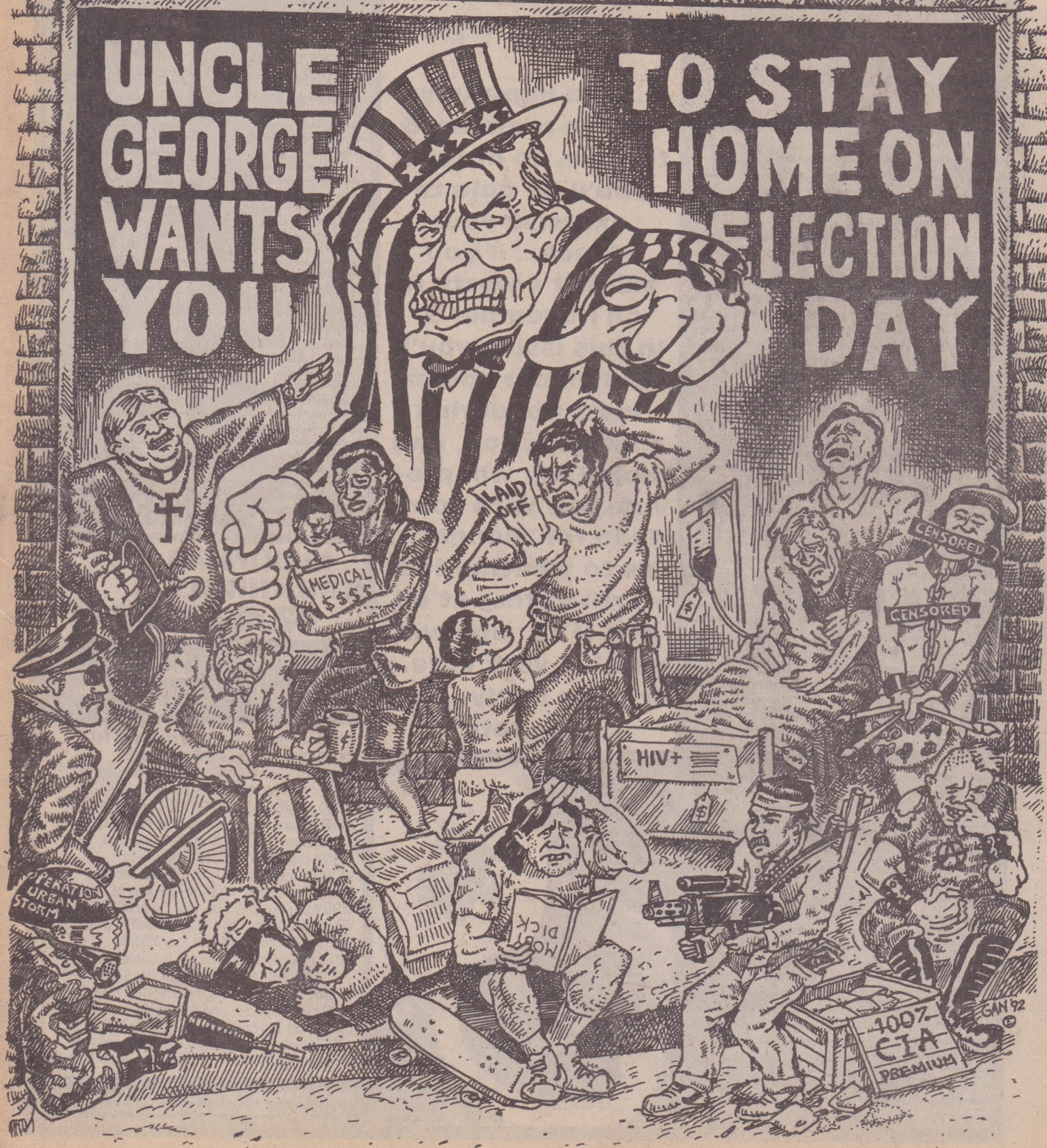

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

HOW TO CONTRIBUTE TO MRR:
We're always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed, and at least 10 pt type size. It can't read hand-written corrections. It can't read low-quality photocopies. If you need to make corrections, it helps to use a photo blue pen designed especially for layouts--the light blue is invisible to a scanner. Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (songs titles in quotes, LP/EP titles, books & zines in italics, only local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway). If you're using a computer, you can send in your stuff on a 3-1/2 inch disk--we can convert from any program (both Mac & IBM, as long as you tell us which program you used). We will return your disk to you.

INTERVIEWS:
We'd like to focus on quality rather than quantity, and be more selective about the interviews we run. If you're thinking about interviewing a band, refer to these guidelines before you get going, to make sure your effort isn't wasted: 1). Write or plan your questions in advance, but be sure and leave room to be flexible and go with the flow. 2.) Don't be afraid to be controversial. If someone says something lame or is evading a question, follow up on that, and call them on their shit. Don't just let it slide by. 3). Don't let the conversation stay on one point too long, especially if the point has already been made. Point the conversation into different directions without diong too much of the talking yourself. 4). Try to keep a good balance of humor and serious solid content. Direct it away from slipping into meaningless, silly babbling and one sentence answers. 5). Keep it concise. Transcribing an interview is a lot of work, so the more compact they can be, the better for you, and the final copy. Remember, interviews can be long if they are taut and full of content, but they take a lot of planning to pull off. Generally, newer bands should submit shorter interviews. 6). Try to get to the personality of the individual or band; we're not gonna be interested in an interview that sounds like a press kit promotional. 7). It's important that you give us as a variety of graphics to do a layout with. Send as many photos, flyers, lyrics, logos, and artwork as the band has available. Give us a call if you're thinking about doing an interview to check it out in advance.

SCENE REPORTS:
Keep them concise but entertaining and chock full of info, phone #s, addresses, etc. Cover not just bands, but also clubs, zines, demonstrations, eateries, films, thrift stores, record/book stores, and anything else of interest to wandering punx. Include several decent photos with the report.

ARTICLES:
We're always looking for well-researched articles, be they political, economic, social, humorous, whatever. There is a definite need for 'inside scoop' type exposés, like the 'Punk Business' article Ben Weasel did a while back. Get in touch if you've got an idea.

BOOK REVIEWS:
If you want to send one in, please include a reduced photocopy of the cover. We can't guarantee that all will get published, but we'd like to see what you're up to.

NEWS STORIES:
We've sort of discontinued the News section, but would like to revive it if we can get well-written, attention-grabbing pieces. These should be shorter than articles, and more time-relevant, a kind of current event section with up-to-the-minute coverage of the event you're onto.

RADIO STATIONS:
We occasionally run a page of short (2 or 3 paragraphs) articles on stations or individual shows that cover punk. Write one up on yours, and send it in with station or show logo, a flyer or pic, etc.

SCUM PIT:
We are looking for knowledgable record collectors to write articles on regional or topical selections, giving some good info on great and/or rare vinyl.

THERE IS AN ELECTION COMING UP...

...and hopefully you've registered to vote, so at least you'll be able to exercise your choice... if you think it's worth it on November 3. In this issue, you'll find all our columnists pondering that question, and hopefully will provide you with some food for thought... as to whether it's worth voting at all, and if so, who will receive your vote... or more likely...your anti-vote.

SHITWORKERS

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Lance Hahn
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Amy Johnson
Judge
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Ray Lujan
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Cammie Toloui
Kevin Wickersham
Joel Wing
Jeff Yih
Sarah Zimmerman

CONTRIBUTORS

Mykel Board
Lawrence Livermore
Murray Bowles
Nick Rushworth
Mike Bullshit
Christeen Curran
Jennifer Blowdryer
Frank Barber
Michal Harabura
Aline & Patrice
Rori Caffrey
Simon Oates
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Dan, Zak, Jerrod
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MAXIMUM ROCKNROLL RADIO

Michelle Haunold
Radley Hirsch
Ken Sanderson
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Alisa Schulman
Last Will

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CKMS Waterloo, Ont 94.5FM Fri 10PM
KALX Berkeley, CA 90.7FM Weds midnight
KSCL Shreveport, LA 91.3FM Weds 10PM
KTEQ Rapid City, SD 91.3 FM Thurs 9PM
KUNM Albuquerque, NM 89.9FM Weds 10PM
KZUM Lincoln, NE 89.3FM Weds midnight
WBNY Buffalo, NY 91.3FM Thurs 6PM
WCNI New London, CT 91.1FM Sat midnight
WCXS Fairfax Stn, VA 94.5FM Sun 8PM
WRUV Burlington, VT 90.1FM Thurs 6PM
WYRE Waukesha, WI 103.9FM Fri 8PM & Sun 9PM
WZRD Chicago, IL 88.3FM Sun 3:30PM
ECTV Evanston/Lincolnwood, IL Cable Ch 29
Thurs 9PM, Fri 5:30PM, Sat 5PM
Radio Pomme Louviers, France 91.6FM Sat 5PM
A Slot Helmond, Holland call station
Canal Sud Toulouse, France 92.6FM Mon 6PM
4 ZZZ Radio Brisbane, Australia Sat noon-2PM
Livewire Radio Norwich, UK call stn (Univ E. Anglia)

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

MAXIMUMROCKNROLL

SUBSCRIPTIONS:

U.S.: available from U.S. address at bottom of page. Copies are $2.50 each/ 6 issues sub for $15.00.

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U.K.: available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.

Europe: available from U.K. address above. Copies are $4.50 each/ 6 issue sub for $24.

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BACK ISSUES AVAILABLE:

Back issues #37, 43-52, 55-64 are $1.50 each ppd in U.S., $2 Canada & Mexico, $2.75 So America, $4.25 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 66-70, 72-76, 78, 80-99, 100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $5.50 Asia/Australia, $3.00 So America. Back issues 101-109, 110 (pts 1&2), 111-113 are as stated above in sub info. UK office only has issues 90-present. For earlier issues to UK & Europe, write MRR/US, cost is $5 per issue.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlogged--so call now!
Ad Copy In: Before 1st of month-- no later!!

AD SIZES AND RATES:

1/6 page: (2 1/2" x 5") $25
1/3 page: (2 1/2" x 10") $40
1/3 page: (5" x 5") $50

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Gan Golan

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415)243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Ph: (415)648-3561/ Fax/Modem 648-5816

MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), CD-only release, or cassette-only release.

SUZANNE BARTCHY

SCHWARZENEGGAR-Goodbye To All That-45
ANTISCHISM-This Is War-EP
VINDICTIVES-Assembly Line-EP
SOCIAL OUTCAST-Struggle-2xEP
DOOM-Doomed From The Start-LP
DROP DEAD-EP
Treadmill-#1-zine
CHUMBAWAMBA-Shhh-LP
NATION OF ULYSSES-Plays Pretty For Baby-LP
CHUMBAWAMBA-live

CHRIS DODGE

BRUTAL TRUTH-Extreme Conditions-CD
IMPULSE MANSLAUGHTER-Sometimes-EP
FEEDBACK RECYCLING-EP
SICK OF IT ALL-Just Look Around-CD
DEFORMED CONSCIENCE-EP
HIATUS/EMBITTERED-split EP
CONFUSE-Humans Are Radioactive-EP
IT-tape
DRIPPY DRAWERS-Tally Ho-EP
JACK SOO-Live At The Hollywood Bowl-2xCD

LALI DONOVAN

MANLIFTINGBANNER-10"/DOOM-LP
HAND OVER HEAD-45/DROP DEAD-EP
VINDICTIVES-EP/ANTISCHISM-EP
AUTHORITY FAILS-EP/NEGATIVE APPROACH-CD
EMPIRISMO-EP/DOLPHINS-EP
SOCIAL OUTCAST-2xEP/CRISIS OF FAITH-EP
SUGAR-45/FAME NEGHRA-EP
OFFSPRING-LP/Motor Booty-#6-zine
INTEGRITY/MAYDAY-split EP
BIG BOYS/DICKS-2xEP

KARIN GEMBUS

NATION OF ULYSSES-Play Pretty For Baby-LP
NAVIO FORGE-live
GRAY MATTER-Thog-LP
EGO-Form As Function-EP
V/A-Regress No Way-EP
MANLIFTINGBANNER-10"
SEVERIN-LP
DRIVE LIKE JEHU-live
FIDDLEHEAD-EP
Blowin' Chunx-zine

WALTER GLASER

SEVERIN-LP
CIRCUS LUPUS-Pop Man-45
SUPERSUCKERS-Hell City, Hell-45
GRAY MATTER-Thog-LP
FLAMING LIPS-Hit To Death-LP
MULE-Tennessee Hustler-45
SUGAR-Copper Blue-LP
BULLET LAVOLTA-The Gun Didn't Know I Was Loaded-LP
SHORTY-Last One-45
NEGATIVE APPROACH-Total Recall-CD

MICHELLE HAUNOLD

MOTHERFUCKER 666-She's Outta The Scene-45
OFFSPRING-Ignition-LP/FLOP-Drugs-45
SUPERSUCKERS-Smoke From Hell-LP
RASERBAJ-Drommom Meg-45
V/A-Blobs Vol 3-EP/SUGAR-Copper Blue-LP
V/A-Off Limits-LP
VINDICTIVES-Assembly Line-EP
ANTISEEN-Fornication-45
V/A-Peter Fonda-10"/RED DEVILS-EP
SCHWARZENEGGAR-Goodbye To All That-45

MICK KRASH

NATION OF ULYSSES-Plays Pretty For Baby-LP
FIDDLEHEAD-EP/SPIRIT ASSEMBLY-Fruit Of Hate-EP
CIRCUS LUPUS-Pop Man-45
MANLIFTINGBANNER-10"
GRAY MATTER-Thog-LP
SEVERIN-LP
CHOREA-live
TRENCHMOUTH-Construction Of New Action-LP
UNWOUND-tape
Panama Deception-movie

MIKE LAVELLA

FALL-OUTS-LP
SUPERSUCKERS-Dead Homiez-45
MONO MEN-Skin & Bones-45
MUMMIES-Play Their Own Records-LP
GORIES-To Find Out-45
Speed Kills-#3-zine
GAS HUFFER-Hotcakes!-45
VACANT LOT-Just One Tonight-45
T4-Red Ocher-45
SALT CHUNK MARY-You Can't Hang-45

TIMOJHEN MARK

MANLIFTINGBANNER-10"
DOOM-Doomed From The Start-LP
INTEGRITY/MAYDAY-split EP
ANTISCHISM-This Is War-EP/DROP DEAD-EP
DOLPHINS-Fiesta Of Fools-EP
HIATUS/EMBITTERED-split EP
RISE FROM THE DEAD-Rock Fan Dead-CD
NEGATIVE APPROACH-Total Recall-CD
ZENI GEVA-Nai Ha-CD
SEPTIC DEATH-Theme From Ozobozo-CD

SMELLY MUSTAFA

MELVINS-Lysol-LP
WING TIP SLOAT-Half Past I've Got-2xEP
GAS HUFFER/FASTBACKS-split EP
GAS HUFFER-Hotcakes!-45
SLOBS-Who Really Cares-EP
SHINY BEAST-EP
CENSURA-LP/FORKLIFT-EP
GROTUS-Luddite-CD
DRUNKS WITH GUNS-Head Giver-EP
HORSEY-live

NEIL NORDSTROM

ZENI GEVA-Nai Ha-CD
HIATUS/EMBITTERED-split EP
RISE FROM THE DEAD-Rock Fan Dead-CD
SHUB NIGGURATH-EP/DISMAY-EP
AMEN-AHISTAA-EP/DROP DEAD-EP
PLEASANT VALLEY CHILDREN/GENERIC-split 10"
CRISIS OF FAITH-American Dream-EP
DOOM-Doomed From The Start-LP
SYSTEMATIC MARSMURDER-EP & LP
RAW POWER-Live Danger-CD

BRUCE ROEHRS

ANTISEEN-Fornication-45
MANLIFTINGBANNER-10"
SUPERSUCKERS-Hell City, Hell-LP
NOMADS-Primordial Ooze-45
CHAOS UK/RAW NOISE-split LP
FLOP-Drugs-45
DOLPHINS-Fiesta Of Fools-EP
JACKKNIFE-She's Groovy-12"
FORKLIFT-P.P.S.-EP
MUMMIES-Play Their Own Records-LP

JON VON

V/A-Blobs Vol 3-EP/FALL-OUTS-LP
FRACTURE-Lime-EP/SUGAR-Helpless-45
GAS HUFFER-Hotcakes!-45
SUPERSUCKERS-Smoke Of Hell-LP
OFFSPRING-Ignition-LP
MUMMIES-Play Their Own Records-LP
VACANT LOT-Just One Night-45/NOMADS-Primordial Ooze-EP
MOTHERFUCKER 666-She's Outta The Scene-45
MONO MEN-Stop Draggin' Me Down-LP
EARL'S FAMILY BOMBERS-Slow Run-EP

TIM YOHANNAN

AUTHORITY FAILS-We Wanna Be Heard-EP
DROP DEAD-EP/MOTHERFUCKER 666-45
FORKLIFT-P.P.S.-EP
FRACTURE-Candy Artificially Flavored Lime-EP
HONEY BUCKET-Hammerhead-EP
JACKKNIFE-She's Groovy-12"
MANLIFTINGBANNER-10"
OFFSPRING-Ignition-LP
SLOBS-Who Really Cares?-EP
V/A-Blobs Vol 3-EP/V/A-Off Limits-LP

BLACKLIST MAILORDER

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Artist	Title	Format/Country	Price	Label
Alice Donut	Untidy Suicides...	LP/CD	5.60/7.80	AT
Antischism	This is the Enemy	7"EP	1.35	Selfle
Back to Normal	Don't Wanna Be	7"EP (Finland)	4.60	Slode
Big Boys/Dicks	Live at Raul's Club	2x7"EP's	4.95	Selfle
Blatz/Tribe 8	Bitches 'n' Brew	7"EP	2.30	Lickou
Bloodhound Gang	Locked Out	7"	2.30	THD
Cerebros Exprimidos	Bonzomania	LP (Spain)	8.40	Munst
Circle of Willis	Uncoiling Suzy	7"EP	2.60	201
Concrete Sox	Another Time	CD (UK)	10.05	Weas
Craw	Elliot/My Sisters...	7"	2.30	Hit & R
Crimpshrine	Duck Tape Soup	LP	5.60	Lookc
Cringer	Rain	7"EP	1.95	Vinyl C
Crisis of Faith	American Dream...	7"EP (Canada)	2.40	Ragar
Dag Nasty	85-86 Box Set	4X7"	10.40	Selfle
Dan	Can You Dig It	7"EP	2.60	Mass
Doom	Police Bastard	7"EP (UK)	1.85	Profan
Drop Dread	Drop Dead	7"EP	2.60	Crust
Dryrot	Shay	7"EP	3.25	Bullet
Exploding White Mice	Collateral Damage	CD (Australia)	9.10	NKVD
Fiddlehead	Bleat	7"	2.30	Allied
Fineday	Extinct/Soot	7"	2.50	Sunsp
Fork Lift	P.P.S.	7"EP	2.30	Vanda
Fun Bug	Tezbinetop	7"EP (UK)	1.95	Lookc
FYP	Finish Your Popcorn	LP/Cass.	4.90/5.20	Reces
Germbox	Creamy Loop	7"	2.40	Caulfi
Gray Matter	Thog	LP,Cass/CD	6.15/8.10	Dischc
Groove	Grutch/Overcast	7"	2.50	Sunsp
HHH/Vitu's Dance	Homo Homini Lupus	LP (Spain)	6.00	Fobia
Intense Degree	Eyes Have It	10"EP	6.10	Sounc
Intolerance	Aspectos Humanos...	7"EP (Spain)	2.00	Fobia
Jawbox/Jawbreaker	split	7"	2.00	Selfle
Jonestown	25 years	7"	2.60	Symp
Kurort	Spring	7"EP (Austria)	3.60	
Leatherface	Mush	LP (UK)	11.10	Rough
Man is the Bastard	Abundance of Guns	7"EP	3.60	A.O.S
Manlifting Banner	10" That Shook...	10"EP (Netherl...)	8.05	Crucia
Mr. T Experience	Strum Und Bang Live	7"	3.60	Munst
Mummies	Play Their Own...	LP	5.95	Estrus
Negative Approach	Total Recall	Cass/CD	7.80/10.10	Touch
No Comment	Downsided	7"EP	2.60	Slap A
No Means No	Betrayal,Fear...	7"EP (Canada)	2.60	Wrong
No Means No	Mama	CD (Canada)	7.80	Wrong
One Man Running	Stress	7"EP	2.30	Kirbdc
Oversight	After this day...	7"EP	2.60	Conqu
Pinhead Gunpowder	Fahizah	7"EP	1.95	Lookc
Radio City	North Sea	7"	2.50	VHF
Rake	Subterranean...	7"	2.50	VHF
Rancid Hell Spawn	Gastro Boy	7"EP	3.00	Wrenc
Real Cool Killers	Something's Wrong	7"EP (France)	3.60	Munst
Rejuvenate	Rejuvenate	7"EP	2.85	Free S
Savalas	Sleeved/Five-Gingers	7"	2.60	Titania
Schlong	Stroker	7"	2.30	Bullet
Screeching Weasel	Boogada x 3	LP/CD	5.60/7.80	Lookc
Severin	Acid to Ashes...	LP,Cass/CD	6.15/8.10	Dischc
Short Lived	Victory Garden	7"EP	2.20	Missir
Sleeper/Gutwrench	split	7"	2.60	Excur
Slobs	Who Really Cares?	7"EP	2.30	Cents
Small	Finished One	Cass/CD	6.20/9.10	Mysop
Sparkmarker	Fistfull of God	7"EP (Canada)	2.55	Final I
Strongbox	Strongbox	7"EP	1.95	Bullet
Subhumans	(Take your pick)	CD (UK)	(each) 8.80	Bluurg
Tar	Teetering	7"	2.55	Touch
Unwound	Caterpillar	7"	2.30	Kill Rc
V/A	8 Songs 4 ... Sage	Box Set	14.45	Tim K
V/A	Kill Rock Stars	LP/CD	5.85/10.40	Kill Rc
Vindictives	Assembly Line	7"EP	2.60	Vindic
Voice of Reason	Gear	7"EP	2.35	Selfle
Walking with Edna	Triple Dip Trip	7"	1.95	
Wat Tyler	Forever Blowing...	CD (UK)	10.25	Rugge
Wingtop Sloat	Half Past I've Got	2x7"	3.05	VHF
Wordsworth	Real Men Hate Emo	7"EP	2.60	Lumila
Young Fresh Fellows	Somos Los Mejores	LP	9.00	Munst
Zero Boys/Toxic R...	split 7"	7"EP	2.35	Selfle
PRINTED MATTER	(16oz. = 1lb.; 1 lb. = $1.05, .43¢ ea. additional lb.)			
Bellant, Russ	Old Nazis,New Right...	book	7.10	8 oz
Big Takeover	Final Issue	print	.35	3 oz.
Collateral Damage	New World Order At ...	book	10.00	19 oz
Dishwasher	#7/8	print	.60	2 oz.
Drastic Solutions	#6 (Smoke Free)	print (Canada)	1.80	4 oz.
Fenceclimber	#1	print	1.50	4 oz.
Herman, Edward S.	Beyond Hypocrisy:	book	10.00	11 oz
Honey and Ribbons	#2	print	1.00	3 oz.
Kennedy, Patrick	Breathing in Bleach	print	4.80	4 oz.
Manumission	#2	print	.60	3 oz.
Monkeyshine	#1	print	.30	1 oz.
Negativland	Letter U and Numeral 2	print+CD	8.40	10 oz
Plea for Sanity	#3	print	1.20	3 oz.
Saulnier, David	Short Man Complex	print	3.60	3 oz.
Speed Kills	#1 or #2 or #3	print	(each) 1.20	3 oz.
Surburban Voice	#32	print/7"	2.40	6 oz.
Touch n Go	The Best of	print/7"	2.40	6 oz.
Wanna Communicate	#2	print	.60	6 oz.

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	USA	Can Mex	West Hemis	Europe	Asia/ Africa	Pac Rim	Sur-face
initial charge 1 LP	1.05	3.50	3.66	5.85	7.40	7.53	6.55
initial charge 1 7"	1.05	1.05	1.81	2.35	2.85	2.93	6.55
each additional LP	0.22	0.65	1.50	2.65	3.65	3.70	1.05

924 GILMAN ST

Berkeley California

OCTOBER

- **Fri Oct 16 - Diesel Queens, Hedgehog, Pounded Clown, The Blown, Horny Mormons**
- **Sat Oct 17 - Spitboy, Buzz-oven, Sleep, Grimple, Gag Order, Less Miserables**
- **Fri Oct 23 - No FX, Sandy Duncan's Eye, Plaid Retina, Buzz-oven, Lag Wagon**
- **Sat Oct 31 - Special Forces, 15, TBA**

NOVEMBER

- **Fri Nov 6 - Jawbreaker, J Church, Ted Hunters, Less Miserables, 15**
- **Sat Nov 7 - Green Day, B'last, Candle, By-Products**
- **Sat Nov 14 - Phleg Camp, Waterfront, Monsula, Sharon Tate**
- **Sat Nov 28 - Crash Worship, Flattens Manhattan, TBA**

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SUN 12pm-7pm
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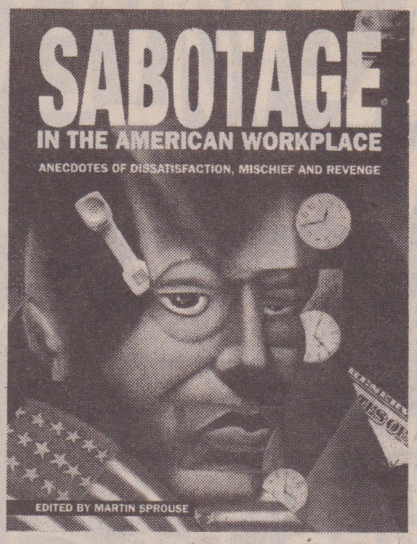

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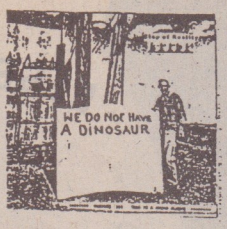

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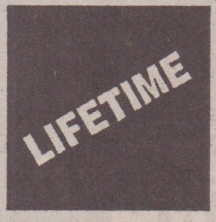

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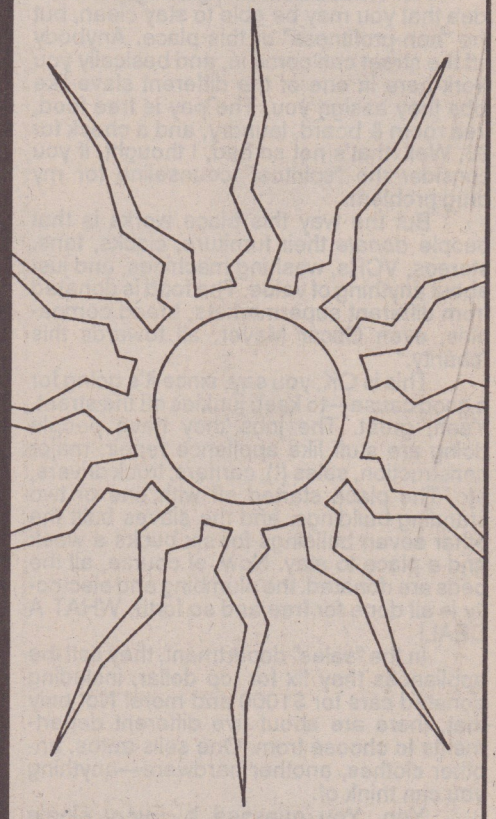

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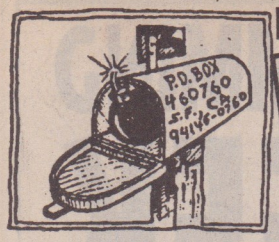


Dear MRR,

I am writing this letter from a drug "regeneration" program that claims to be "non-profit." It is a place where you can "spiritually" tune yourself through Christianity in order to keep off of drugs.

Ha! What a bunch of garbage! Not the idea that you may be able to stay clean, but the "non-profitness" of this place. Anybody off the street can come in, and basically you work here in one of the different slave-like jobs they assign you. The pay is free food, free room & board, laundry, and a check for $6. Well, that's not so bad, I thought, if you consider the "spiritual" counseling for my drug problem.

But the way this place works is that people *donate* their furniture, clocks, fans, stereos, VCRs, washing machines, and just about anything of value. The food is donated from different supermarkets, bread companies, even Oscar Mayer, all towards this "charity."

This is OK, you say, since it's going for a good cause—to keep junkies off the street. Yeah, great. The jobs they have people doing are stuff like appliance repair, major construction, sales (!), carriers, truck drivers, etc. The place started off with one or two standing buildings, and the slaves built the other seven buildings for six bucks a week and a place to stay. Now, of course, all the beds are donated, the plumbing and electricity is all done for free and so forth. WHAT A DEAL!

In the "sales" department, they sell the appliances they fix for top dollar, including donated cars for $1000 and more! Not only that, there are about five different departments to choose from. One sells autos, another clothes, another hardware—anything you can think of.

Yep. You guessed it. Every single employee works for six bucks and a hot meal. After you've been here a few months, they may move you into a position of authority—more work, same pay. This whole place is run by the people who live here, with the exception of the four $5-an-hour employees they have supervising.

There are three of these places in Florida, and altogether they gross a sum of $8 million a year through charitable donations, sales and whatever they can get from the church. It seems they have some side things going as well, even though the place is tax-exempt because it's "all-donation." Even our paychecks—which are actually "gratuity" checks—are tax-deductible.

Their biggest expense is a $300,000 insurance fee for the trucks they send out 7 days a week to pick up junk to fix and sell. They call the "Lords of London" insurance company, who ask, ("Who's going to be driving them?" they might ask. The answer: "Oh, just some recovering druggies and alcoholics!" "Well, that'll be $300,000..." 85 percent of the people here don't have licenses!).

Their only other payouts are approximately $1.8 million a year for electricity, gas, phones and whatever other utilities they could possibly have. Since the property was bought 41 years ago it's free and clear, which means no property taxes. And since they don't tax what is donated, that's $2.1 million left over, and if the owner, Rev. Garland Eastham, doesn't spend a dime of it, *what's going on?*

He probably has the best lawyers overlooking this place and its revenues to keep the government out of it. If this is the case, the lawyers must be waiting for something "tragic" to happen. Then they'll be able to take that dive towards the money.

If you want more details, or if you know of another "non-profit" ripoff place like this one, don't hesitate to write to me. @men. Sincerely, Scott Kramishin/ c/o Faith Farm, INC./ 1980 NW 9th Ave./ Ft. Lauderdale, FL 33311

Dear MRR.

Hi... Recently my friend Friday (Stephanie) from 7 Year Bitch died of a heroin overdose. I don't know the circumstances of her death beyond that, ie an, rescue attempts made by present company etc. so I'm not implicating anyone. I only know she's dead and I'm sad. She was a bright woman who took no wrong from anyone. Funny, articulate, blah blah... This isn't a Eulogy.

I only know I've had 5 friends die of OD's in the past 2 years and have a friend who was in a coma for 6 months and may never talk again.

In almost every case, the deaths or comas we're preventable. I don't mean by not doing dope. This is no sermon either. People like opiates, have taken them for thousands of years (read "Flowers in the Blood: The Story of Opium" for a wonderful historical, physiological and sociological overview on this odd drug that a lot of people hate, but those who like it can't get enough...) and will always take them.

No I mean in many OD's, lives and brain function could be saved if someone present knew CPR or wasn't too chickenshit to dial 911. CPR is easy to learn- any YMCA or YWCA offers free classes, or if nothing else, go to the library and read a book. Practice on your friends while they're alive. It's fun and a great ice breaker at parties.

It's a good idea regardless, but essential if you do dope or are around people who do dope. Learn CPR, you little Junkies!

Also-don't be afraid to call 911. You don't have to tell them it's a drug overdose. If you tell them it's a heart attack (Then tell the paramedics when they arrive it's a heroin OD) They'll come as quick and won't bring cops. Paramedics aren't assholes. Their main priority is saving lives. Assholes don't say "I want to be a Paramedic when I grow up." And Paramedics carry a wonderful drug called "Narcaine" that, combined with CPR, can basically wake the dead. Be safe, have fun and stay smart.
MWD/ San Francisco

Dear people who went to see 8 Bark on tour this past August:

Sorry we (8 Bark) weren't there. Shit happens, and that's punk rock. We left for tour July 31st, and 7 hours out of Chicago, the van broke down. It took several days to get it looked at by mechanics, and so the first several dates had to be canceled. When we finally found out what was wrong with the van, and it was major, and expensive, and would take another two weeks to complete. At that point we had to cancel the rest of the tour, except the last date, in Souix Falls SD with Demise, Econochrist, Vesicular Basalt and My Friend Stu on Aug 16th. We spent two weeks sitting around Doug's sister's house in Columbia MO playing ping-pong and solitaire. For the last gig, we borrowed a car to get there, and equipment to play, and then had to go home.

We're booking a West coast tour again for December, so please write or call if you'd like to help. See ya.
8 Bark/, PO Box 476847/ Chicago, IL 60647/ (312) 772-4545

Dear MRR readers,

My name is Athena and I play in a band called The Dread. We went on tour this summer and lost half of our record covers and a box of 1000 (actually about 800 or so) plastic 10" bags somewhere between Florida and New York! Leave it to us to pull a rookie move like that! If you or anyone you know found them or knows someone who did, please let us know so we can mail you some money to have them sent back to us! We would greatly appreciate it and it would save us much money in having them replaced. Thanks!
The Dread/ PO Box 6545/ Concord, CA 94524

Dear MRR,

This is in response to the letter written by John Wilcox in the July issue. Frankly I am even surprised you printed it. I know the local news would have rejected it. It just would not be PC. So I think MRR deserves to be commended for its integrity. I read stories about people who have been abused by adults but this was the first one by someone who was only sexually active with adults, that I've ever seen. And probably with good reason; anyone writing such a letter might assumed to be messing with their own kids, and come under investigation by overzealous C.A.P. workers. So its really hard to say how many people in society feel that way.

Well I never had sex with any adults when I was kid, a few older kids maybe but no adults; so I had to think about it for awhile; but I think John is probably right. I remember always being horny as hell the whole time I was a kid. I started feeling that way when I was about three or four. I used to play with myself at least once a day, every day. And every time I played with it I always did so until I had an orgasm. But I never let anybody touch me and no one ever tried until I was eight, when I let a boy in our neighborhood lick me. The way I remember it, I was in heaven. And he taught me how to give blows. For a few years after that my girlfriends and I used to do each other every chance we got.

I finally lost my virginity when I was 12, when I did it with one of my cousins. But I didn't fuck again until I was 14, when I began going with the same boy I messed with when I was eight. The only thing that still bothers me about that is that I was 14 and he was 18, and if we got caught he could have been in trouble for raping me. He didn't really rape me but legally he did. But it was only statutory. And he could have gotten in trouble for it just the same. Which is why the age of consent laws need to be abolished or changed, because they discriminate against men, and keep lovers apart.

At sixteen, I got pregnant on purpose to get him to marry me, and because I wanted a baby of my own. Even if he didn't marry me I still wanted a baby. As it turns out he did marry me and I'll be 30 soon and we have somehow managed to stay together and to stay happy. Well not somehow actually it's

been a lot of hard work for both of us but its been worth it.

We both finished high school and Tom finished college with a little help from our parents. I'm almost finished with college now and soon I'll be reentering the workforce with a brand new career. My kids are old enough to care for themselves now so I can concentrate on earning us a second income. Right now our friends who didn't marry and went on to college first, are knocking themselves out trying to balance a career with raising a family. But I've already got mine raised. The hard part is over for me. I think I made the right choice.

What I'm saying is that you don't have live a PC life in order to be happy and fulfilled. Giving in to your natural urges early in life does not mean that you're going to fuck your life even if you fuck up. At worst it only means that you might be charting a different course for yourself. But in the end we all end up at pretty much the same place. Its how much fun you have getting there that counts. Love
Angie Pearson/ Cincinnati, OH

dear mrr,

hello there. i was wondering if you would please print this letter in your zine for me. this is sort of an apology/ explanation to mrr readers who ordered fantastic fanzine and hasn't gotten anything from me yet. unless your letter was lost somewhere, you will hear from me- but not right away. you see, as i'm writing this i'm sitting on a bus somewhere in new mexico and i've been riding around the u.s. for quite some time now. anyway, i'm moving to olympia where i'll be attending the evergreen state college for the next four years, if all goes well. so when i get there, i'll unpack my mail and begin answering it. as for those of you who may have ordered my fanzine or written long, long ago, I'M SORRY!!! i've been really busy- first of all i had to prepare to move my entire life accross the country plus map out (well sort of...) my cross country bus trip. not only that, but the weekend before i left, there was the FIRST EVER RIOT GRRRL CONVENTION!!!!!! yaaaaaaaaay!!! it was incredible, for those of you who missed it. i think sixteen bands played, plus spoken word performances (including, ahem, yours truly), an all girl dance party, and some pretty intense workshops. ummm, also other stuff plus lotsa friends were made. so helping organize that kept me very busy for the past couple of months. plus the fact that i sold my very last copy of number two at the convention. but, i'm going to copy more when i get to olympia in mid/late september.

look, what i'm trying to say is please excuse my slackness but i am only one busy girl and it seems like mail is constantly pouring in that i just plain can't answer. and yes i feel guilty but there's no use in that cause "guilt is the gift that keeps on giving" as my good friend brooke used to say. also if anyone in nyc sees Claudia VonVacano please give her a hug goodbye for me, cause i didn't get a chance. and speaking of claudia, she fronted dc stud and the four chicks this summer. just one of a crop of great bands that sprouted this summer in dc (choptank, slant 6, psychic friends network...). Also if anyone knows how to get the zine *hit it or quit it* please tell me. okay that's it so here's my new address;
erika reinstein/TESC Student Housing/ MOD 310B/ Olympia, WA 98505

Dear MRR,

I used to be a MRR reader, but that was years ago and a lot has happened in my life since. I am now a Born Again, and happier then ever. I saw your zine and decided to pick it up to see what you guys were writing about these days. It seems to me that your mag is stuck in the same rut that you were in before. Most of the bands you interview/review are satanic drug users, and supporting evil, like you guys do, is wrong. Your ads promote premarital sex and drug use not to mention Satan worshiping. It does not shock me at all to find you some of you guys/gals are bisexual/homosexual. In the end you're going to be burning in the fiery pits of Hell, unless you find a place in your hearts for Jesus. God bless you all.
Dan Keller/ Tucson, AZ.

p.s. You probably won't print this because my argument is too strong for you to rebuke. Jesus is up, punk is out.

Dear Maximum,

Two things. Firstly, Active Distribution is handling the distribution of Book Your Own Life in the UK as much as AK is and would appreciate a mention in the adverts!

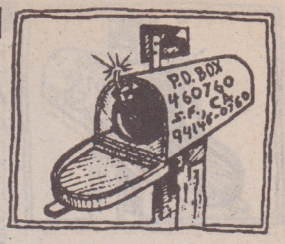
Second. Harald Hartmann, vis a vis Claudia's stuff is provacative and interesting but unfortunately it's highly personal, and borders on the trivial. If you ask anyone who knows her work and the people she attacks--unnamed by often well known to those in the 'scene'. She is often highly inaccurate, spiteful and detracts from the relevance of the rest of the best.
Jon + Cat/ Active Distribution/ BM Box Active/ London WC1N 3XX/ England

I'm Banned in Society:

The United States of America is not a free country. The United States legal system, like the fascist government that protects it sees to it that we are only as free as they will allow us to be, and the freedoms that we do have seem to be diminishing at an alarming rate. In other words, if you live by what our society tells you is right and wrong, then you are only programmed to believe that you are living in a free society...but indeed, you are not.

Those of us who are truly free are the individuals who oppose the rules and laws of our so-called democratic system. Also! Do not be fooled...the police, the politicians, the courts, the judges and the entire judicial system is nothing but a lie, set up at your expense to benefit only those few who dominate legislation and their puppets who work to kiss the asses of those pulling the strings. I, for one, am living proof as to just how far our system will go to remove you entirely from society if you should decide to wage a war against their morals, values and impotent brainwashings and generate your own visions of how to live beyond all of their stagnating boundaries.

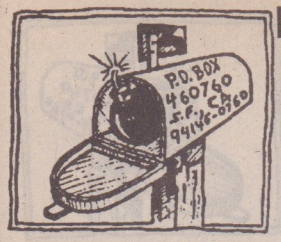
I was abducted back in 1989 after being tracked down for well over a year by the United States Secret Service. Then I was handed over to the state of Michigan where I was kidnapped by the judicial panel, who railroaded me into its prison system for two years. I was then dissected by institutional psychiatrists, therapists, counselors, put in solitary observation units and forced to participate in criminal sexual therapy. Anything that they could possibly do to break my wild, untamed, human, animalistic lifestyle and nonconformist attitude. But all the while that this was going down, I always kept one thing embedded



in my mind...the GG Allin mission will remain in full power at all costs. These motherfuckers would have to kill me before I ever in any way would compromise who I am and what I stand for. I am not one to follow rules of rationalism. I am a leader of revolutionary thought and actions. So, no matter what they had set out to accomplish, I would not be broken, they could not even come close to penetrating the walls to my mind.

But even after those two years in prison were completed and I was released on parole (March '91), they would still not allow me my freedoms. My parole agent constantly came to my room at the YMCA at any time of day without notice and searched through my entire living space. Detectives knocked on my door often with more questioning. The police harassed me on the streets and then at a jury trial in Milwaukee, I was found guilty of disorderly conduct from a prior stage performance I did up there back in '89. I was fined $1500 and given a 60-day jail sentence. That case is now in the court of appeals. Not long after this I went out on tour with my band the Murder Junkies. But just as always, Big Brother was still watching. Undercover cops were set up at each show. Police raids and club closings took place in nearly every city we played and I was arrested on stage in six different states before they again decided that on February 18th, 1992 in Austin, TX that it had all gone awry. The GG Allin rock-n-roll terrorism was no part of this so-called free society that they had any control over. So again I was abducted by local authorities and held against my will until the state of Michigan officials could once again kidnap me and lock me back away in a prison cell. The Austin police held me for eight days until the Michigan department of corrections extradition squad came and literally shackled me in the back of a caged van for five days while being transported back to Jackson state penitentiary where I remain to this very day.

So, again I ask...Where does freedom begin? I have been violated of my civil and constitutional rights to freedom of speech and expression, not to mention the rights to a fair and impartial hearing. Freedom means nothing unless it includes complete freedoms for all, not just the chosen few. It's not the Red Hot Chili Peppers posing nude on the cover of *Rolling Stone* with their hands covering their crotches...freedom means putting your hands aside and exposing your true form. Or it's not Ice-T whose song "Cop Killer" came one year later than my "Kill the Police". Or the phoney, fraud, poser bands using the underground forum as a joke for their own commercial gains toward major label sell-outs. Because that's not it. All of these folks are basically playing by the rules of the industry which our government sees fit to embrace. They will allow you to go so far, but not too far. They still call the shots and have control. Well, in my case, I call my own fucking shots and I'm uncontrollable. Maybe that's why they consider my rock-n-roll a crime and that I should be removed from a society that they say I'm a threat to. Because



I cannot be bought and sold, I am the real rebel, the real outcast, the real misfit. Because of it I am now sitting in a concrete cage. But only my body is really locked up. Because my mind refuses to be. It's much too strong to be taken captive. There is no such thing as rehabilitation. It's either your way or their way, and I have always lived by the chaos of expression and the desires of lawlessness because to create you must destroy, so I refuse to give in to my abductors in any way. It has cost me a lot of pain and suffering for real, but pain and suffering is what I do best. I'm conditioned for it. It's a small price to pay for your integrity.

What they fail to realize is that I'm unstoppable. Doing this time will only enhance the violence and bloodshed of future tours. The mission rages on. They are only fueling the fires with their fascist corruption. Because I am deeply in touch with my inner demons and can run wild with them without fear. But for now...the war in my heart is on enemy lines.

Rock-n-Roll Terrorist, GG Allin #206045/ Jackson State Prison

Dear Lily Braindrop,

Fuck your male-punk stereotyping!!!

Quite sincerely,

Schade E libido/ Plaid Productions, Stomp Stipe Records/ 357 North Bluff Rd/ Athens, GA 30607

P.S. To anyone who sent me anything relating to issue #one of Omniumgatherum zine, I'm sorry, but I was using my friend's PO Box in Nashville, TN and he never sent me any of it. The correct address is above, so don't send any money, just write to me and I'll credit you for whatever you sent originally. I go by an honor system. If we can't trust each other, we're fucked. Once again, I am deeply sorry.

MRR,

In regard to your August issue, I have a few things to say to the band Huasipungo. Fuck them if I go to a fucken show - I want to hear lyrics I can understand and not have to read a fucken lyric sheet in a smoke-filled dark club. And as far as if you consider yourself punk rockers - I always thought punk was a subculture that broke away from the mainstream cultures so you can take your fucken culture and shove it straight up your fucken ass. If I want culture I go to a museum or some bullshit like that! So fuck you and I hope you die a slow and painful death.

And for the guy who wrote in bitchin and whining about spending all his money on free Mykel Board t-shirts - go to hell you whining dick-face motherfucker! That's what the hell you get for making t-shirts for someone who at the time was known as an asshole-licking child molesting bastard and in my mind still is. If he would joke about something like that.

As sincere as it fucken gets,

Mike/ 4917 S. Braden Ave #11F/ Tulsa, OK

Dear MRR,

This is in response to part two of Bob C's letter in issue #111. This idea of men being oppressed really has me perplexed. If your biggest problems are not being able to scratch your crotch in public and not being able to talk about your balls to other guys (Is there that much to say?), then consider yourself lucky.

I don't want to be a Riot Grrrl or be called a womyn. I don't crave power. I just want to be able to walk down a dark street at night without having to fear rape. I want to do my job without old men staring at my chest and calling me "Darling" and "Princess". (Speaking of work, it's pretty sick that in this country, I can get paid more for prostituting myself or stripping in a bar for one night than I get paid at my full time sales job in two weeks. That gives a pretty warped message as to what women are good for.) Also, I want to be a bitch without some asshole accusing me of having PMS. I have to deal with all of this on a daily basis and it gets pretty disheartening.

If you want to be a man, nobody's stopping you. If you want to scratch your balls, get all sweaty in a slam pit, or play in an all male band, then go ahead. I don't think any women or gays really give a fuck. They just want to do their own thing without anybody persecuting them.

L.S. Downing/ B'ham, WA

Hello Sinners!

I'd like to correct a major mistake your reviewer made in the review of The Mcknicknix 7" in MRR #111. Your reviewer, "GF", accuses the band of being a homophobic bunch of assholes. Ordinarily, I wouldn't hoot and holler about a bad review, but this one was unearned and unfair. I hope you print this letter to let folks know.

Not that it should matter (although we know all too well that it does in this sick society), but I am a homosexual. When I agreed to put out their record, I asked The Mcknicknix to put this song on the 7". I suppose I could be another Roy Cohn, a self-loathing homosexual who launched Senator Joseph McCarthy's witchhunt for Communists during the 1950s--a man who despised homosexuals like himself and Communists with equal vigor--but I'm not. I like this song because it depicts the sad truth about what a bunch of morons with too much beer and too little brains in their systems confuse for "fun": beating up queers. This song reminds me of what gays and lesbians have to put up with every day of our lives: the bullshit and beatings of the majority of the straight community. The Mcknicknix in no way condone violence against queers (if they did, they wouldn't be on the label); they're just honest enough to acknowledge that this shit goes on under our noses and in our own towns. It's not something that happens 3,000 miles away.

Your reviewer thinks that every word a band sings somehow reflects the inner beliefs of the band. GF, you need to learn how to differentiate between the literal meaning of words and their context. I can say to someone, "Have a nice day" and really mean "Go eat shit, you motherfucker". Or I can write a story about a guy killing someone. This doesn't mean that I am the guy in the story or that I actually murdered someone myself. Based on the review of The Mcknicknix record, I suppose you would think I am a killer who tells people to have a nice day. Wrong. Words are not one dimensional. They derive much of their meaning from their context.

It should be pretty obvious to any objective listener that the record, from the first to the last cut, has little good to say about anyone, from the local police to sell-out glam bands to redneck idiots to bimbos. Even the title of the record, *Bizarre Bazaar*, should have been enough to alert the reviewer that the band was writing songs about a bunch of weirdos, not people you'd want to be friends with.

What really pisses me off about the review is that it's not like your reviewer didn't know this. When I sent the record in for review, I wrote a letter in which I said: "'Friday Night Blitzkrieg' is about rednecks from the farms (yeah, there are farms in Connecticut) around Enfield, CT who have nothing better to do but drink and cause everyone a lot of grief." Either your reviewer didn't get the letter or can't read. GF, I hope you can go back and listen to the record with these things in mind.

The review began with this question: "Why do people send in stuff like this?" This letter is my answer.

Charlie K., Vandal Children Records Tycoon/ PO Box 260805/ Hartford, CT 06126-0805

Dear Charlie,

Sigh. I knew this was gonna happen. To answer you, yes I can read, and, no, I didn't see your letter. Here's a thought: if the record needs a letter to explain it, then perhaps the message is a little unclear. All I read was the lyric sheet. I did not want this to happen, so when I got it, I took your record to Tim and asked him if he knew if The Mcknicknix were some well known joke band. Then I asked him if it sounded like sarcasm to him. He didn't think so and neither did I. I looked again, it's still unclear, since some is sarcastic (beating queers) and some isn't (anger at cops). I'm still wondering if you folks think "bimbos" should be "kicked in the head" or is that sarcasm too? Anyway, sorry, I take it all back, glad I was wrong. Gardner

Dear MRR

I was quite shocked and really pissed to read your September review of the 60 Cycle Hum which is published by WNUR-FM in Evanston, Chicago. Katy, the reviewer, very wrongly assumed that the publication came from some slick corporate "alternative" radio station and totally trashed it without even reading it. The truth is that WNUR is Northwestern University's all-student run/way on the left end of the FM dial (89.3). Yes, you might say "oh a bunch of snotty rich kids." Well, maybe, but what sets us apart from the rest of the campus is our devotion to alternative and punk music and the DIY ethic.

We are all volunteers; none of us receives any monetary compensation for our time and effort (of course there are occasional freebie-type perks but really not many); we DJ without thanks, only out of love for the music of the "scene." 60 Cycle Hum is a free semi-quarterly program guide we distribute in the Chicago area with our own cars etc. As far as I know, we would probably only ask for the price of postage to mail out issues to anyone who's interested, certainly not $5.00! The Hum is produced only as a bonus to anyone interested, not to make money or something. We are not WXRT. And I'm not sure our "hip" top ten lists and interviews are no more stupid than yours! (Take that as you will.) I actually find them more fun to read.

WNUR is listener-supported radio, as any of our kind donors knows. We get half our

operating budget from the school, and the rest from a five days of the year phoneathon which many DJ's contribute to. Basically, we bust our asses to play non-commercial and sincerely produced music, not the latest moneymaking big name bands that "progressive rock" stations consider "cutting edge." We even have shows devoted entirely to metal and hardcore, not to mention reggae, blues, international music and plenty of weekly rock, rap, and jazz.

Please give our next issue a chance (if it ever gets printed Danny!) and give our forthcoming compilation of all non-major label Chicago-area bands a try as well. We do care, and it's a real slap in the face to get reamed by a reviewer who doesn't trust college radio thanks to the the dreaded "Nirvanafication" of the underground. Believe me, while we might like such music, we work hard to play bands that really need (and deserve) airplay. I recently graduated and have since moved to Texas, so I miss WNUR and have very fond memories of my experiences there. I'm sure those readers still in Chicago know that they can tune in any time for quality alternative music thanks to the staff's hearts. And all that shiny happy crap.
Todd Brown/ 203 W. 39th St. #301/ Austin, TX 78751-5023 or WNUR-FM/ 1905 Sheridan Rd/ Evanston, IL 60208-2260

MRR
I want to thank the woman that wrote "Sexuality and Fascism." Besides finding the entire article inciteful, I especially appreciated the last section, "The NF's attitude toward non-white women." For years, I've gritted my teeth when my mother or grandmother rationalizes hatred toward Asians by saying. "Look at what they did to our boys in Vietnam." It never occurred to me to point out the fact that "our boys," aside from being somewhere that they shouldn't have been, were taught to think of the Vietnamese as less than people, "so they did not think twice about raping, torturing, and sexually abusing" Vietnamese women as well as being ordered to "search" women's vaginas with their penises and then kill them" as a part of "search and destroy" missions. I'm interested in the sources of the authors and how I can learn more about the soldiers' (mis)conduct in Vietnam. Thank you,
Jacqueline Puchand/ 230 West Gate/ SF, CA 94127-2544

P.S.- Mr. Horribly-Charred Infant. Yes, every time that someone "comes out-of-the-closet" on any issue, it takes some of the stigma away. I recently made a decision to have an abortion, and I wrote letters to my family hoping to bring the issue home to their Republican households. I encourage others to speak up.

Dear MRR,
I am writing this in response to the MRR news articles in the September 1992 issue. The first article shown was entitled "PUNX SEND MESSAGE TO LOCAL TELEVISION STATION". Well, I am here to tell you the other side to that story.

I was involved in the punk scene in Albany for 6 years, the people in that article were all my friends. But, more importantly, the skinhead discussed in that article is my boyfriend. I sent him a copy of the article, and he is really upset about it. You see, the punx were not the only people slandered in that segment of Broadcast News.

Yes, Intent was shown playing, and they are a hardcore band if I ever saw one. The show had no right to make it look like the punx were involved in skinhead-type activities. In fact, they even had the voice-over saying that skinheads wore motorcycle jackets and combat boots. They really did not have their facts very straight. And showing the Albany scene mixed in with pictures of Hitler was really pathetic. The show Broadcast News really needs to sit back and decide if they want to be a slander-gossip rag show or a real news program.

But, I need to defend the one person in this whole mess who has been hurt the most. That would be the skinhead that even your magazine slandered. My boyfriend's nickname is Shank, and he is not a Nazi skinhead. Sure, at one time he was, but you see, he could not be going out with me if he was still involved. 'Nuff said about that. In fact, he even made it very clear on the show that he wants nothing to do with any Nazi-type skinhead activities anymore. So, isn't it time to forgive him for making a mistake and applaud him for making a positive change in his life? I find it a bit hard to believe that all of the punx in Albany are so incredibly virtuous that they cannot forgive a young kid for making a mistake. And the worst part is that most of the punx who made the nasty remarks about Shank are people who would never in a million years say that shit to his face, including an ex-girlfriend who had the loudest mouth of all on the show. Most of them were people who Shank thought were his friends. It really sucks to get stabbed in the back like that on national television. He was really hurt.

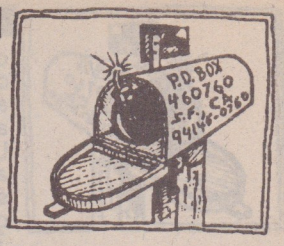
The most important issue here is the line in your article, "a skinhead who was incarcerated for 90 days for desecrating two synagogues." That really fucking burns me, I honestly hope that was written by someone else and sent to you guys. I really hope you did not write that yourselves. Shank had nothing to do with those synagogues. I know this because I watched him drive away when he moved down to Florida. The spraypaint on the synagogues happened while he was living in Florida. That is a proven fact for all of you Albany punx reading this.

Look, I think it's terrific that all of the punx in Albany were able to get together to protest for something they believe in. I can tell you from experience that getting all the Albany punx together for a good cause and having them all get along is no small feat. But, I really think they need to re-evaluate their attitudes and give people a break once in a while.

I know this letter got a bit long, but I really felt this all had to be said. And for all the Albany punx reading this, you know who I am, hi and yes I am still with Shank.
Chele (a punk over 25)

Readers,
A note about all of this hullabaloo surrounding Nirvana, Lollapalooza and its ilk. Think. What's the problem here? What do we fear about the commercialization of these bands? I believe that it has something to do with a diluting of our "punkness" or some such thing. Identification, maybe?

Think again. What is wrong with censorship? Is that not what excites and produces deviant art forms? I say as "punks" and "underground culture" we should support censorship. I am selfish. I do not want to share my personal little secret subversive art forms with temporary losers. I like an affiliation with the lifers, the "misfits" who are "fuck-ups" not by choice but by nature.



Censorship will accomplish more for this (shh) secret society than any left wing antics ever will. Some punks may admire GG Allin but fail to recognize that his little circus freak sideshow and well publicized but never carried out suicides are just the things that may kill us, or at least continue to water things down.

Vote censorship! Tipper Gore for second lady!

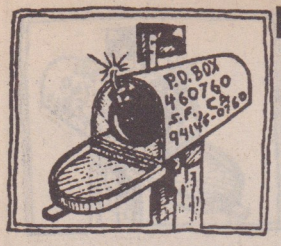
Here is some documented proof of the positive punk power of censorship: Recently a Washington state law made it illegal for minors to buy "records" (as if they still are really in existence) and CD, tapes, etc. with explicit language on them. As of last week (August 23), Lake Forest, IL passed a resolution which opposes the distribution of offensive or violent music to young adults. Talk about bringing some excitement back to music! Whoopee! Wait until mom finds this! At this point, some may be saying oppression sucks or fuck authority or anarchy rules or whatever slogan is popular with the scene this month.

Stop. Think. If chain stores won't sell punk records because they are afraid of getting busted, what will happen? 1) Big labels will lose interest quick...no $$$. 2) Ego-driven alternative rock stars will be forced to weaken their lyrics even more, making the lines between "hey, dude, this is totally uncool" and "fuck off, this sucks and I refuse to participate in it" much clearer. 3) More income for indies (real ones), distributors as well as labels, since most stuff with any balls (or cunt...I don't wanna be un-PC) will be bought and sold through mail order, at shows and in Ma and Pa owned music shops. 4) It will discourage lots of starry-eyed little twerps who wanna be wanna be's from starting their shitty little bands. A lot of these people need to have their bubbles bursted.

Punk is losing its social stigma because of all this liberal rhetoric inside and outside of the scene. Anyone who prances around shouting how wrong it is to be discriminatory to women, people of color, homos, queers, fags, dogs, cats or whatever is saying to me that this is some new revelation to them that they are reaching out for acceptance. All cool and fair people have known all along that all that shit's fucked.

Let the christians hate everything that strays from the norm. I thank god or whatever for the brainwashing I went through in catholic school regarding sex, I'm convinced that I have a much more exciting sex life today because of the repression. I'm a dirty boy! And you know what...even if punks were made kings and queens what makes these arrogant fucks think they have the right to make at least 50% of the normal population miserable, you self-righteous separatist snots!

So I say fuck Biafra (even though he's right about a lot of things). There's not always room for Jello. Support censorship, record labeling and the whole bit. Let's see how many people will be left willing to take the risk



of being an outcast instead of an admired untouchable. Buy the Bob Larson book (He's a Denver talk show host). It's called *Satanism: The seduction of America's Youth* and Dr. Carl Raschke's *Painted Black*. Besides getting a good laugh you will be protecting your scene by supporting their cause. After all, it's only music anyways! Right? See ya in church!
Joey Vindictive/ PO Box 183/ Franklin Park, IL 60131

P.S. If you don't agree with me on this, don't feel bad... you're just wrong.

Dear MRR and readers,

I have a great "Dial-a-bastard" number for all you folks out there, its 1-800-45-AWARE. It is the MENARDS loss prevention line. For those of you who aren't *aware*, Menards is a giant midwestern hardware store chain that has helped force all independents out of business, the number is one set up so "associates" (fancy word for slaves) can rat on their fellow workers who are "appropriating" goods from the workplace. The Menard bastards exploit the fuck out of their workers. Like most chain corporations, we don't get paid shit, and they trust us so much a guard searches us when we get off work at night. I encourage all MRR readers to call the number (once again, 1-800-45-AWARE) whenever they're feeling discouraged about their work, or just whenever, and give these fuckers a piece of your mind. Think what they represent: white corporate domination and exploitation of the working class. Thank you for your time.
"Argyle S." / midwestern US

P.S.-If you can't tell I just got off another fun filled day at work. Don't forget, its free (for us!). That damn flyer at work it says (w/ the ph#) "Stop lost profits!" Lost profits for those rich bastards, fuck that. I help the shoplifters!

Dear Readers,

20 years ago, New York City was in deep financial crisis--the South Bronx in particular. Roving gangs mutilated homeless winos. Junkie mothers prostituted children for heroin. Arsonists burned whole families alive for insurance money. Guns, theft, disease, gutted buildings, starvation, rape, kidnapping, murder. ---Civic pride was on the run.---

City government deduced that living amongst vacant, burned out buildings adversely affected a neighborhood's moral. Galvanized by the plight of the downtrodden masses, city councilmen replaced the windows and doors. Where there had once been gutted burned out holes, there was now beautiful windows, curtains, hanging plants and cats sleeping lazily on window sills. All of this was done in an attractive life-like cardboard facade. A series of window posters, with happy family scenes were pasted up where the holes once were. Neighborhoods were instantly restored to their prior beauty and people were cheerful once again. All for less then the price of demolition.

This morning I searched through the Job Opportunity Classifieds. What a BORE. Certified Janitor's Assistant; Dental Appointment Secretary; Telemarketing Internship. Let's learn a lesson from New York City in 1972.

Why can't we have fascinating job opportunities? Entry Level Film Director; Restaurant Connoisseur; Aerospace Surfing Engineer; Pornographic Casting Agent; It wouldn't be difficult. Each municipal government would buy $1,000 of classified advertising space each week. Government copywriters could fill it with any wacked-out hallucinations that come into their heads. The jobless would be carefree and glued to the paper as if to a soap opera. And all week long unemployed would have hope and peace of mind. Think how much more glamorous classifieds for 'Movie Star' would be than banking deregulation. And cheaper too. Instead of taxpayers paying banks one trillion dollars over the next decade, why don't we have banks pay each man, woman and child say... $10,000? That ought to trigger spending and kick the economy out of recession. ---No more trickle down, trickle up!---
Thomas/ San Francisco, CA

Dear MRR,

There are a growing number of racist bands in Toronto who are just now beginning to crawl out from under their rocks. However, don't necessarily expect to see overt displays of nazi regalia. These hands are disguised as anything from "positive-straight-edge hardcore" to standard metal. While claiming to be apolitical, listen close to what they're actually saying. Taking their cues from David Duke's soft sell approach, these bands are attempting to slip their racist message by what they hope is an unsuspecting audience.

THESE FASCISTS ARE COUNTING ON YOUR INDIFFERENCE AND APATHY. WORKING TOGETHER WE CAN DRIVE THESE RACISTS OUT OF OUR SCENE

When cornered, these fascists will always cry that freedom of speech allows them to say whatever they want. But does their ideology allow for the freedom of speech of others? It does not. In fact people of colour, jews, homosexuals and others they deem inferior are denied even the basic right to exist. We must ask ourselves whether or not freedom of speech should be privileged over more fundamental freedoms that have not yet been realized for many people.

Words incite actions. Racially motivated crimes are on the increase. Contrary to what Andre Gallant (of Negative Response) would have you believe, there have been acts of violenee by racist skinheads here in Toronto --one culminating in the death of Tony Le, a Vietnamese high school student.

How would you feel being a visible minority with bigots running around saying that you are inferior, worthless and less human, simply because of your race and culture? Why shouldn't a non-white person be able to walk down the street or go to a show without the fear of physical or verbal attack?

DO WE WANT A SCENE BASED ON RESPECT AND EQUALITY? DO SUCH CONCEPTS ALLOW FOR THE PRESENCE OF FASCISTS?? WHAT YOU CAN DO:

1. Be aware of the kind of messages bands are propagating. They are often subtle.
2. Phone club owners who are booking this kind of crap and express your opposition to their policies.
3. Boycott all racist bands and the clubs that book them.
4. Phone newspapers, magazines, etc, and make them aware of where these bands are playing.
5. Make protest flyers of your own or photocopy and distribute this one.
6. Network with other anti-racist people and organizations.

One band that is making their fascist presence felt in our scene is NEGATIVE RESPONSE. Confronted, they consistently deny any racist tendencies but their own words tell the real story. Andre Gallant, guitarist and driving force behind NEGATIVE RESPONSE, formerly of the white power band DOMINANT TERRORAIN, layed out his racist beliefs in a letter to *Crossbreed* fanzine. (Stating that the Holocaist never happened, etc)

It is important to realize that not all such bands are overtly racist in their public image. The key is to be as critically aware as possible. The bottom line is that your dollars directly support the band and their ideology. These monies may in turn be used to fund such racist organizations as the HERITAGE FRONT, the REFORM PARTY, CHURCH OF THE CREATOR or the NATIONALIST PARTY. Do you really want to fund racism?? NEGATIVE RESPONSE seig heiled the audience twice during their set at the MARQUEE I on June 28, lest there be any doubt as to their intentions.
Toronto Anti-Racist Network

Re: Lawrence Livermore's column:

Although I disagreed with a large amount of what you said, it made me think, and it would be foolish to not aknowlegde the fact that obviously your heart is in the right place.

However, I thought I'd try and get my two cents in on a few of the things you said. First of all, I found your comments regarding anarchism as horribly reeking of generalization and stereotyping. The fact is, there are many so called anarchists who are simply obsessed with violence (no, I'm not a pacifist, but I believe that a fair share of creating should be done before destroying and I'm not just in this because I "want" to hospitalize coppers. I'm rather kept going by a strong desire to live life to it's fullest and It is my belief that those who claim the right to control and govern me violate that right), and who package ideologies into rhetoric and slogans instead of actually having to discuss anything. However, you completely not aknowledge the fact that there are, in fact, many anarchists who are indeed working to build communities without hierarchy and authority, who carefully study things, a and who work hard to live an even somewhat autonomous existence distanced from what one believes to be wrong, corrupt, and oppressive, to themselves and others around them and who simply believe that choosing a leader is one of the state's many ways of using the public as steppingstones for its own benefits. Yes Lawrence, that's right, anarchism is an actual valid political ideology. As valid as any other. Not just a punk rock trend, and you know it. For you to view and portray it as such reflects the attitude of a narrow minded thinker opposed to domination and ideological control, which I generally assume you to be.

Secondly, Your comments regarding Roosevelt. Yes, he may not have been Hitler (open about it, anyway), but I'll tell you a few things which you seem to either not know or are eager to deny. for one thing, he publicly authorized J. Edgar Hoover's carrying out of

COINTELPRO operations with the FBI against all movements and people who offended them of whom they found subversive or dangerous. This basically suggests that he okayed Hoover's right to terrorize, imprison, conspire against, and even murder dissidents. You say we have the right to organize unions, but do you have any idea about how COINTELPRO worked to completely disrupt and destroy groups like the IWW and other labor movements. All of which was authorized by Roosevelt? Hoover was a known racist, sexist, and extreme right wing reactionary. This oh-so-great ex-president who you glorify authorized him to carry out whatever atrocity he pleased. For you to turn a blind eye to this I find to be completely repulsive. Yes, I may be using strong words, but I don't think allowing COINTELPRO to wage secret wars on dissidents to be any laughing matter.

Thirdly, you go on about how those who don't vote don't have any right to complain, and how you're going to vote for Clinton in the fall. Fine, Lawrence, go right ahead, vote for someone who supported the Gulf war (actually, not only supported but his sidekick Al Gore voted in favor of). If you're turning a blind eye as well to who Al Gore is, you're suggesting that it's okay for Al and his wife Tipper to continue to work to repress all who offend the status quo with their lovely PMRC, which will be in full swing if Clinton/Gore win. Plus, Clinton not only supported the Gulf war, he has openly stated on a few occasions that he agrees fully with Bush's foreign policies. "Only slightly less right wing than Bush" my ass. When will you realize that he's leading you on, telling you what he knows you want to hear. He is just a demagogue just like Bush, playing off the hopes, fears, emotions, and ignorance of the left as opposed to the right, in desire for the most ultimate power he believes he can gain for himself. To see people who I know to be progressively minded and intelligent fall for this shit I find to be a statement with as much intelligence as "if you don't like it here, move to Kuwait". Chumbawumba say it best: "What is important is realizing that it's not our cross on a piece of paper which counts, but how we spend the rest of our lives. Real change comes about not because we vote for it, but because we fight for it, shout for it, work for it. Placing hopes and fears on who holds power or who will gain power through voting is wasting time which might be spent in creating alternatives, both for our selves and our communities." For you to make it look like one who boycotts the election because they find it to be a scam and because it's not a question of picking the "lesser of the two evils" but tolerating the "evil of two lessers". One who simply is too apathetic and stupid to give a shit either way, to be one and the same to only expose your own ignorance. I'm sorry, but it's not our fault that people are disempowered to the point where they have totally accepted the notion that not only things are impossible to change, but that this is humyn nature and things are meant to be this way. Some of us are still eager to work for what we believe to be a better way, even if it doesn't include empowering a bunch of straight rich white males. If you want to allow them to brainwash you to deny reality and do a better job than Bush to convince the sheep that they're not getting fucked over, that's your privilege, but please don't drag the rest of us down with you. Peace, love and equality,
Dan Rojas/ PO Box 21541/ "Little Italy" Postal Outlet/ 1850 Commercial Dr./ Vancouver, BC, V5N 4AO/ Canada.

p.s. Yes, that's right, I live in Canada and I'm not a US citizen. If you think things are any different here, that wouldn't surprise me.

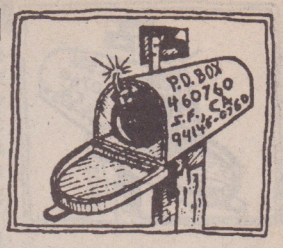
Dear MRR,

No one person, not even the President can stop the decline of the American economy. That's what most people don't understand. American voters often vote against the incumbent president when the economy is bad, under the mistaken impression that it's all his fault. That's why many people are going to vote against Bush, unless a war breaks out and people rally around the president. That's a possibly with, say, Iraq, but if that doesn't happen, people will punish Bush for the lingering recession. Actually, he has little to do with it, nor does Clinton really have a solution.

First, we must consider the workings of the business cycle. What drives that cycle, there are many different theories, but everyone agrees that when companies start laying workers off, it creates even more of an economic downturn, causing even more layoffs in a vicious circle. But if the workers owned their companies, they would not lay themselves off. Maybe they'd make less money for awhile, but the layoffs would not start, and so economic downturns would not turn into full fledged recessions, or even worse, depressions.

According to Keynesian economics, it is possible and necessary to stimulate an economy out of recession or depression by having the government pump money into the economy by deficit spending. The New Deal programs helped cut the Great Depression in about half this way, but it was the much more massive deficit spending on war production at the U.S. entered World War II that really lifted us all the way out of the Depression. Massive deficit spending by military spending increases and tax cuts in the 1980's produced the longest economic recovery in peacetime U.S. history. It also quadrupled the national debt to a dangerously high level now at $4 trillion - the greatest debt in the history of the world. Now it's too dangerous to increase it any further to stimulate the economy. The interest payments could bankrupt the nation as they have done to Mexico and Brazil. Also, we are cutting back now on military spending as the threat of communism recedes, so it is harder to have more deficit spending. Besides, both Republicans and Democrats keep saying how important it is to balance the budget. Deficit spending is like a narcotic drug - it gives your economy a high, but it takes larger and larger doses to achieve the same high, until it kills you.

At the same time, jobs are draining away through capital flight as U.S. companies flee overseas or down south to find cheap labor and lax environmental regulation. The Delaware Valley, once called "The Workshop of the World," is now home to mile after mile of abandoned factories. Smith Corona, the last manufacturer to make typewriters in the U.S., the country where they were invented, just announced they are moving from New York State to Mexico for the cheaper labor. But Bush and Clinton favor the North American Free Trade Agreement which will allow even more U.S. companies to flee to Mexico. This steady drain of companies from our nation is slowly draining the life out of the U.S. economy, and preventing all but the weakest of economic recoveries. Again, only worker ownership can stop capital flight and the deindustrialization of the United States. Workers would not vote to put themselves out of work to move their jobs away to a Third World country if they had a vote over management and ownership rights.



Under these conditions, all talk of welfare reform is silly. You can try workfare, learnfare, or any other scheme you like, but if there is high unemployment due to recession that can't be fixed with more deficit spending this time around, and a permanent loss of jobs due to capital flight, these welfare recipients aren't going to find jobs in the private sector, especially competing against large numbers of people with college degrees who can't find work. Public works projects could provide welfare recipients and other who are unemployed with jobs, but that takes big bucks, and where is that going to come from without raising the deficit? Even if you take it away from the military or any other government program, you lose the jobs that such spending creates, and you are right back in the same problem - not enough jobs to go around for all the people who need them. The U.S. economy will continue to decline no matter who is President, until people see the need for worker ownership.
Sincerely,
Don Busky/ 7393 Rugby St/ Philadelphia, PA 19138-1236/ (215) 424-9028

Dearest Asshole who wrote the latest CT scene report,

I just had to write an angry letter to let MRR readers know that here in CT we aren't just a bunch of hardcore strate edj fux. There is more to our "scene" than that bullshit mosh metal shit.

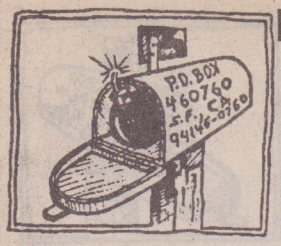
What I want to know is where the fuck do you get off writing a scene report when you know absolutely nothing about the CT "scene" (if you can call it that). Let me set the record straight. We aren't all a bunch of lamebrains like the idiot who wrote the report. Most of us are pretty fucking cool.

I am the singer in a band called Ben-Hur. We sound absolutely nothing like the Misfits. We hate the Misfits, and if I sounded anything like that lame-assed Elvis wannabe, I would have sliced my wrists right open as soon as we started the band. Yea you go to a lot of shows. We changed our name over 6 months ago. Get yer fucking head outta yer ass.

Maude is a band that we hang out with and play a lot of shows with. There is nothing funky or hardcore about them. They play very poppy, punky music. If you want "funky hardcore" listen to Big Gulp, who suck harder than an Electrolux, to say the very least. The only band you did any justice was Forklift, and that's cuz you barely said anything about them.

Anyone who lives in CT who has a brain in their head doesn't give a shit about any of these lame bands like: Higher Force, Big Mistake, Step 12, Livestock, etc... And if you do, then have a lobotomy done cuz they suck and so do you.

Fuck New Haven Nazi's. Fuck strait edj



revelation wannabes and fuck you cuz your scene report sucked. Wait i'm not done bitching yet...

You failed to mention some of the coolest DIY punk bands in CT. What about Sorry Excuse, Milk Toast, Mig and what about Bimbo Shrineheads? They only had an interview in the same fucking issue. Go buy yourself a clue. This person obviously doesn't know her ass from a hole in the ground. I mean literally, I could see her wiping the pavement with a piece for toilet paper after taking a shit.

Jack Acid moving away was the beginning of the end for CT. The break up of Maude is the next step in the downfall of our quote unquote scene. When Ben-Hur leaves this wretched shithole, don't even bother writing a scene report, cuz you won't have dick to write about. Fuck you, thank you and goodnight. Jef (of shit). p.s. All right that last part was kinda harsh cuz CT will still have Sorry Excuse, but as far as all those other lame fucking strate egj bands go, they can all kill themselves in the mosh pit for all I care. They are soooo fucking macho. Grrrr! They all suck, just like you Christina. Fuck off! All of you... Love and kisses- Jef (lead singer of Ben-Hur with the funny hair). Big macho hardcore folks can come mosh me to death at:
150 Birch St./ Manchester, CT 06040

MRR People and record collectors,

Just wanted to send a letter your way in regards to the Scumalert-- There have also been counterfeit copies of Nirvana- Love Buzz 7". The counterfeit cover is a different shade of black and white, also on the record near the label it (original) will be marked K Disc- fake isn't. Also the number ----/1000 isn't filled in (on the ones I saw). I heard a rumor that Noiseville may know something about these counterfeits but I don't know if that's true or not. Keep up the good work and best wishes.
John

Dear MRR,

I was visiting my grandparents in Boulder this month, and let me tell you, boulder is boring. No bands ever come through here at all, not that anyone would care anyway. So when the Beastie Boys came through town, I had to sell out and go to see them, even though it did cost 18.50. When I got there, instead of house of pain, some bands called Bumplescrump and Rice played short sets. Aren't Bumplescrump from the East Bay? They were pretty trashy, but they sure blew away most of the people there. I don't think they knew what a real punk show was. The Beasties got on and announced that since House Of Pain had cancelled they had decided to help out a couple of bands, "Cos we used to be on the punk rock trip too." Whatever the case, I was amazed that such a big band would be into helping out some little touring band. It was really cool, and I'd like to thank the Beastie Boys for being so cool. I was a little concerned that the bass player from Rice kept making comments about "chicks" something that the Beastie Boys seem to have sworn off. I doubt that they ever read this stuff, but I think the Beasties deserve some credit for all of this.
Thrub Tokker/ 155 E 12th St/ Marysville CA

Dear Mr. Bobby Steele,

I too have a few gripes about you. I recall one fine sunny day earlier this summer, when you played at The Ice Pick in Muskegon, MI. My boyfriends (Ross Vogelsong) band opened up for The Undead. While his band was trying to set all their shit. up, I proceded to talk to the seven or eight other bodies dwelling in the Ice Pick, one of them was you. It pissed me off that you did not have the common fucking manners to say a simple "hi", "bye", "kiss my ass", or even "fuck off bitch" when I said "hey what's up, man". You gave me a lovely snarl, and went back to doing absolutely nothing. And once again you showed me your TOO COOL attitude. As I was minding my own damned business standing in the crowd of punk rockers, I had the lovely experience of being knocked flat on my kiester, spilling my beer, to my dimay. I turned around to bitch out the offender, I see it's none other than the famous TOO COOL Bobby Steele. "What the FUCK!!!" I yell and once again I was treated so very kindly with a nice "Watch it Bitch". Well Bobby I'd just like to say that I used to be quite a fan of the Undead, now with your attitude and bullshit, I know quite a few of us who will never ever be bothered with going to one of your asshole, electronic, blue-haired, cheap hair spray, TOO COOL for the little guy shows ever again. Fucking sincerely,
Laura Mastenbrook

Dear MRR,

A little more than two years ago at the age of sixteen, I got exposed to punk music and its relative philosophies. At the time, I thought, "Wow! This is r e - ally a lot like the way I feel about things," and was relieved to know others shared my views after having been told over and over again that I was too abrasive, angry, and extreme. When I first heard Fugazi, I was stunned because they, played good music and (can you believe it!) had intelligent lyrics. Then, I heard Spitboy and thought I was in Heaven. They're great!!! Anyway, now, at eighteen, I'm still really into the whole punk thing; it's become a really big part of me. However, in a way I'm kinda disillusioned.

To me, punk is a call to action in big way because a lot is really wrong in the present state of things. I feel so alive when I see a good show or read an excellent article; I just want to fucking rip the world apart and put it back together again in a new and improved state of being. That's where my disappointment arises. Yes, I know it takes time and patience to improve such a fucked-up situation where the power hungry trample human rights, women's rights, animal rights, the environment, (the list could go on forever) so that they can get as close as possible to being untouchable; to being gods.

It does take time, but how much time do we have since every minute that goes by is a minute filled with rape, starvation, AIDS, murder, corruption on a massive level in most governments and lots of other goodies. All I am trying to say is that I don't feel people are doing enough. Conveying that there are problems through music and literature is just a beginning, and, although many people feel they are working to abolish these problems, I disagree. In my meager two years exposure to the punk scene (in Albuquerque, NM of all places) all I have seen in the form of actual action is usually white males from not so disadvantaged backgrounds trying to absolve themselves of the guilt of who they are by living the life of a "poor person" or a "homeless person". It seems like most punks act only on their guilt and from there structure "their" lives around political correctness. Am I wrong, or are there multitudes of people around the world who can't even begin to contemplate "pc" behavior because they have to worry instead about feeding and clothing their children or keeping out of the way of violent, oppressive governments? What about them? What good does "your" method of dress, or living in poverty do them? I have a middle class upbringing, and now I'm in college. Yep, I think I may even get a degree in political science, so that I can understand why everything stands as it is and maybe fix it as much as I can. I don't know, but I really think the only way to solve problems caused by the government is to infiltrate it. How much longer can we stand isolated from society, flipping it off when it can barely see us, that is if it even looks our way? I think more punks should get involved with the government.

We live in a democracy which is an open door for drastic change if people are willing to put forth the effort. Although it may happen a lot, just because you go to college doesn't mean you automatically sell your soul to society. Most of the punks I've met who actually care about things are indubitably intelligent enough to get scholarships to universities. Granted, it's not the only way to affect things, and I'm not saying it's the "right" way. But, I think it's a way definitely, and I'm sad to see so few punks here at the second largest campus in the U.S. I'm just really tired of seeing people pat themselves on the back for dressing differently and living a deprived life.

I'm also tired of everyone ranting and raving about Nirvana; who cares? Is our little music scene so sacred that if one band sells-out, they violate everyone? Gee, I guess Nirvana is more influential than I ever gave them credit for. Wouldn't it be more worth while to focus all of that energy from hating Nirvana to helping those who can't even afford a meal? I guess I could be wrong, but I always thought that punk was a lot more than a form of music; I thought it was a way of thinking, and acting. Am I wrong?
Bea-Hsiao Yu/ 900 W. 22nd St. #101/ Austin, TX 78705

Dear Yu,

Good luck with your infiltration, though recent history has few (if any) examples to prove your case that this approach leads to change. The usual scenario is the individual infiltrating becoming disillusioned, cynical, and finally part of the problem. Which is not to say that some people shouldn't keep trying this approach. Good luck. Tim

MRR,

No more half page ads? NO MORE HALF PAGE ADS!??! Hey, do you all know what that means? No more stu-p i d Dischord ads! Yes! Thank you MRR! Thank you!!!
Todd Hassebrook

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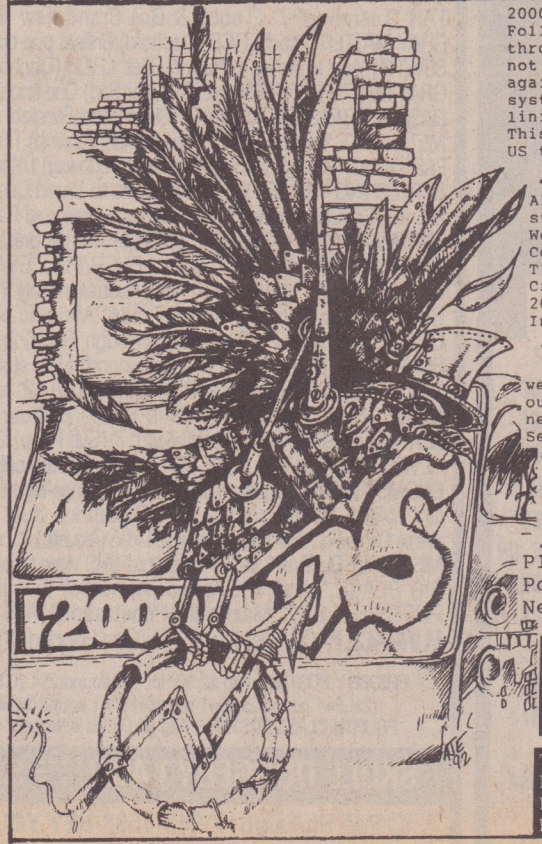

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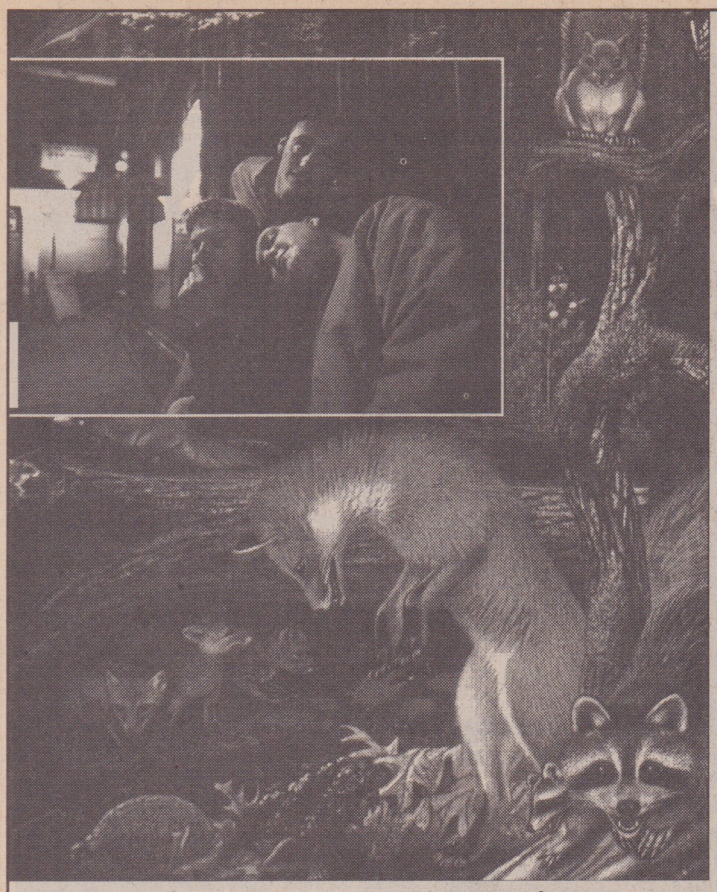

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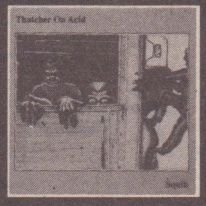

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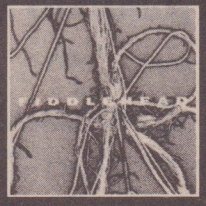

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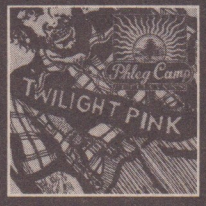

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COLUMNS

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How about a nice catchy title like "There's little difference between corporate liberalism and corporate conservatism, but it's a whole new ballgame when you start getting proto-fascism." No?

I don't like being sensationalistic, and I don't throw political terms around loosely cuz that only decreases the true meaning of those words and incurs Jeff Bale's wrath. But I must say, and I bet even he would agree with me, that we are well on our way to a new form of fascism, a peculiarly American strain of that movement. Make no mistake, they are not just pushing conservative economic policies--they have a very well thought out social/cultural political agenda as well, and it certainly does not include room for the likes of you and me.

And I also believe that if you are not willing to lift a finger to stop this virulent disease now, or even attempt to deflect it, then you are either one stupid motherfucker.

The general American population seems to be running scared, and it is the extreme right of the Republican Party that has created the conditions for those fears, as well as being the instrument for playing upon them. Their political and economic policies, under the guise of increasing the standard of living and decreasing the power of government, have actually led to the wholesale destruction of working class and middle class economic stability. Along with that has come the deterioration of our free education system; the permanent loss of decent paying jobs; the resultant increase in unemployment, homelessness and crime; the rampant drug epidemic of those with nothing to lose; the overflowing jails and increase in violence; and the ultimate alienation and desperation of lacking respect for one's self and anyone else. The races fear each other, men and women can't understand each other, the rich get richer and everyone else falls down.

With the Supreme Court on the verge of becoming diametrically opposed to individual liberty and privacy, and with the continual pushing of religious dogma into schools, bedrooms, medicine, and government planning, the right has declared (as Pat Buchanan put it) a religious/cultural holy war, a new form of theocracy which would return us to an era of social, racial and sexual intolerance, a Christian fundamentalist state that is as odious as the Muslim equivalent in Iran.

Those of you who can see that change is not an all or nothing instantaneous affair will have no problem voting against Bush/Quayle. But those of you who want to "wait for the revolution" and don't want to vote because it would somehow signify your "believing in the system" should understand that you are already getting the revolution. It is here...today...now...only it is being sneaked in on you and the other side is kicking your ass and your dreams in the process.

Obviously, voting will not bring real or lasting change. It is not enough to just vote. The right has been organized at the grassroots level for a while now, and in that was a small but tight knit and fanatical fraction of the conservative Republican Party has been able to not only take over that organization, but is planting its agents deeper and deeper into all areas of government, from elected officials to agency heads to judicial appointments. They have been able to co-opt the traditional conservative right, who, without the fear-mongering of their usual anti-communist rhetoric, must now rely on a new form of hate-raising to maintain their grasp on power. They have used elections, in conjunction with their grassroots evangelical movement, to gain even further control.

We should learn from this. Yes, it is not enough to just vote. One has to become politically conscious and active in all levels of life. But at this crucial juncture, if all those disillusioned or cynical progressive-minded people could vote *against* the reactionary future being planned for us, we would be able to stop their momentum for the time being. After that, we will need to keep building and strengthening the grassroots progressive causes, to stop so much bickering and infighting amongst ourselves, to continually pressure government towards enlightened social progress and towards sanity.

But first things first. And right now that means going in and showing the far right, those people who laugh at your cynicism and ineffectiveness, that you are *not* down for the count. They are fucking depending on your defeatist spirit, your divisions amongst your common allies, your confusion, your apathy, your pie-in-the-sky politics. By neutralizing large segments of the population--those who are not religious fanatics or racists or sexists or homophobes or members of the ruling elite, by controlling the very vocabulary we use through redefining reality in the terms *they* choose, they are able to divide and conquer us. Indeed, I have this panicky feeling that this may be our last, best chance to fuck their shit up, to block their timetable, to swing the tide back towards reason.

I urge you to start talking about all this, if you haven't already. Don't be embarrassed to tell friends that you're voting, and do urge your friends to get real about the consequences of what we're up against if we don't take this meager first step. Remember this, the Nazis were originally *elected* into power. Through fear and intimidation, at a time of deepening economic crisis, they were able to eventually infiltrate and subvert all aspects of democratic governance. Our form of modern American fascism will not look at all like theirs, but it will mean a continually and ever-deepening downward spiral into social repression, isolation, and depression.

So stop helping them out by being so isolated and powerless, stop being so cool and so sure that there is only one way to skin a cat and that doesn't include the tool of voting at all. Is it really 'punk' not to vote, or shouldn't we be sharp enough to use any and all tools we have at our disposal? Go and vote against these shitheads on Nov 3, and *then* go out and do the real organizing that is needed to not only pull us back from the brink of a fate worse than most of us can really believe is going to happen.

If I thought Perot could win, I'd even vote for him, and also help fuck with the two-party monopoly (even though he might be one paranoid, scary motherfucker). Plus, his re-entry into the race helps Bush immensely, which makes me suspicious. So unless he surges ahead of Clinton in the final polls, I'm voting against the far right by voting for Clinton.

In the novel The Comedians by Graham Greene, one of the main characters has a political discussion with one of the dreaded Tontons Macoutes, the ruthless secret police who operated under dictator Baby Doc.

"In America we do not have a president for life. There is always another election coming."

I'm going to do my farty, lap-dog, Imperialist running dog bit and suggest y'all go out and vote for Bill Clinton, and I hope my buddies from Arkansas will still speak with me, especially come harvest time.

A few months ago I was advising people to vote with a fire bomb, about which I have even more to say. Somehow my position moderated itself, in a fashion I don't pretend to completely understand, I actually admit I felt relieved, even a slight charge seeing the team of Gore/Clinton posing in a color photo on the day of the announcement.

The only possible explanations I can offer--because up until that point I always thought of Al Gore as a despicable creep--was that I happened to be in Tennessee and was picking up on the local vibes of pride (not a chance!) or that I'd come to realize Tipper Gore had done more to promote "edge" rock music and "naughty" rap music than most. If she became first lady, and her anti-music crusade broadened to include The Electric Rake, well then you could see the advantages for me as I would finally become a big name.

Anyway so another election looms with me up to my usual tricks. I'm going to encourage people to vote for Clinton, just the way I sat on a stage in Olympia, Washington, encouraging people to vote for Mondale and feeling sort of embarrased.

Thankfully, I got my ass out of the country for a good deal of the Dukakabattle.

Before the Republican convention, one could say vote for Clinton just because of the abortion issue. Now that the Republican convention has come and gone we have witnessed an orgy of clean-living, w.a.s.p. racist Baptist Nazi horror dredging up issues you probably thought were forgotten, giving lotsa air-space to thugs of the Buchanan/Robertson ilk. Plus, the Mrs. Bush/Quayle twosome, definitely the stuff of horror movies, going after the Womaness of the other party fraus. Surely nobody needs to be convinced why they should vote for Clinton.

The fire bomb option, which I truly love, led me to visit the central square in Bucharest which formerly housed "the five directions of security." In five different buildings, facing each other over an imposing

plaza, stood the five branches of secret police. They had "aspects" of Romanian life divided up to assist in establishing neat and orderely supervision.

Now the buildings are shells. Burnt out, blasted full of bullet holes, whole chunks of wall missing from fire bombs. It would do your heart good to see it.

"Ah, you're a real anarchist guy," my Romanian friend Gabby said when he saw me sighing with pride. "On the day it started I was sitting near here, drinking a beer, thinking when the fuck are they gonna do something about Caecescu? Then I heard the noise and I thought, SHIT!, they're doing it."

Graham Greene indeed pointed out one of the things that is good in our life. We get to keep picking different turkeys every few years. It is frustrating in that there are never any decent presidential candidates. On the other hand, we wind up ruled by kind of a dynasty rather than one ridiculously powerfulindividual who stays in power forever and ever and keeps getting more and more demented.

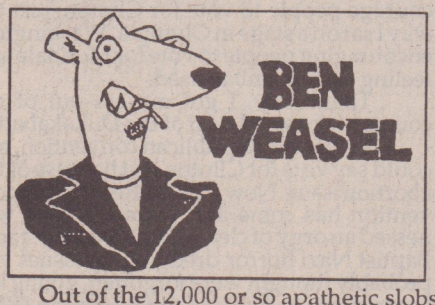
I see George Bush as pretty nuts and getting worse. It seems to me he doesn't really believe in anything, but will do anything to anyone to stay in power. A guy like this attracts certain kinds of followers who push for certain sorts of stuff that winds up killing certain innocent people. This has gone on for four years and is bound to get worse and worse.

People in Romania see their lives as having improved slightly now that they have access to elections that aren't that different than ours (i.e. bogus.) The improvement is sort of averaged out, obviously it is a big improvement to be able to think about Caecescu and his first lady lying with their brains blown out and not have it be a fantasy, but the overall impact is lessened by the economy, the new president, fears about the future.

When these people go to the polls in the future, they hopefully won't expect it to make that big a difference in their lives. Or they are going to be disappointed. Same thing for all of us.

For decades after World War II, some Romanians waited in the mountains for the U.S. Army to come liberate them. They just didn't believe they would be left to to the mercy o the Russians.

Well, here we come now! Led by Bill Clinton.



Out of the 12,000 or so apathetic slobs who buy this magazine, I'd say roughly 8,000 are American citizens. Out of those 8,000, probably about 5,000 of you are of the legal age to vote. And I'd further say that out of you 5,000 who carry with you the legal right to cast a vote to help determine who will be the next President Of The United States, under 100 of you will actually exercise that right.

There are a million reasons for not voting, and every single one of them is a load of shit.

The screaming ninnies who refer to themselves as anarchists, along with their many "radical" brothers and systers, like to tell us that "IF VOTING CHANGED ANYTHING, IT WOULD BE ILLEGAL!" (Just for future reference, in case you don't know any anarchists, they *always* speak in slogans).

This line is utter hogwash for several reasons, primarily because voting hardly needs to be "illegal" when only 33% of eligibile voters in the 18-24 age group voted in the 1988 Presidential election. Furthermore, it plays on the paranoia that everything is fixed, presumably by the terrible "THEY" we're always hearing about. Right, well, if you really believe that, you're hopeless anyway so don't bother voting, you've got a frightening mind.

I voted for Dukakis in '88. Laugh if you will, but while the Duke might have made a lousy President, I guarantee you that his presence in the White House would have assured that a certain pubic hair-inspecting, Long Dong Silver-watching cretin would not be sitting on the bench of the Supreme Court, deciding whether or not the women of this country are entitled to make choices about abortion (and keep in mind that as our porno-purveying pal is a relatively young man, he'll be sitting there long after punk rock has lost its charm for you and you're raising a gaggle of rugrats in suburbia).

"I don't like Clinton or Bush," goes the apathetic voter's party line. So what? Look on the ballot, dummy. You'll find representatives of the Socialist, Communist and Libertarian parties. You'll find leftovers from both the Republican and Democratic parties who caused too much trouble to be allowed on televised debates or to be covered in our prestigious news periodicals. If you're lucky, you'll find Tom Laughlin, the man who once played the title character in *Billy Jack*.

"But those people will never win!" WHAT? If I hear this idiotic answer to the challenge to vote one more time, please, someone, follow after me to pick up the marbles that will undoubtedly pour out of my ears. Since when the hell is the likelihood that one's candidate will win a factor in deciding whether or not to vote? You know damn well you'll never be lucky enough to be as rich as Donald Trump, so do you give up doing anything that makes you money? You know that after you wash a dish, you'll just end up getting it dirty again. Big deal! You know that a band like JAWBREAKER, probably the greatest band in the country, will never get the fame and fortune they deserve. So what??? Does that mean that since the earth will probably die an ugly death from its inhabitants' disgusting and dangerous habits no matter how many environmentalists try to stop it from happening that we should just blow ourselves off its surface now??? Where is your sense of ethics? Where is your conviction?

Simply put, the "my guy won't win" argument is a Mickey Mouse response to a thinking adult's situation.

Even worse than that is the "they're all the same" argument. The next pinhead, the next dangerously uninformed, arrogant, know-nothing, do-nothing apathetic bozo that comes your way with that line, ask them this: Do you know where the candidates stand on the issues of abortion, protection of individual rights, foreign policy? Do you know who will be on the ballot in your state? Are you aware that the Supreme Court (that's the one that has the last word on almost all matters such as protection of the First Amendment, the legality of abortion, respect of privacy of every citizen, etc., etc., etc.) is made up almost entirely of right wing lunatics that were appointed by REPUBLICAN Presidents? Do you even know that the President is the person who appoints justices to the Supreme Court?

Likely they will say, "No, and it doesn't matter, 'cause they're all the same." And then they'll go back to playing in terrible hardcore bands and handing out leaflets at punk shows in which they whine about abortion rights.

(One of these leaflets came to my attention recently and in it, the issue of a woman's right to abortion was discussed at great length. At no point did the writer suggest that one vote for a pro-choice Presidential candidate. In fact, the leaflet was primarily filled with livid babblings about how the Supreme Court shouldn't have the right to make decisions about abortion, that these decisions ought to be made by... women! No kidding, dumb-ass, but we're talking about reality here, and if you waste your time bitching about the *unfairness* of it all instead of getting as many people as you can to vote for a pro-choice President, you're gonna be handing out those leaflets in front of an illegal abortion chop shop come January. Of course, at no point did the leaflet offer any real suggestions on what to do to ensure that abortion remains safe and legal - asking for actual IDEAS that reach beyond the scope of screaming into a microphone in front of fifty dumb punk kids or editing a reactionary PC anarchy zine for all 500 of it's moronic readers is like asking a monkey to compose an opera - it simply isn't within their limited talents).

If you want change, that means you have to work. It means you have to learn to read between the lines. It means you have to research articles on alternative candidates. It means you have to look in the phonebook and call up your local Socialist or Libertarian or LaRouche party headquarters and find out the scoop instead of sitting like a zombie and getting all of your information from the airheads on the news, or from chuckleheads who play in crummy punk bands. And for those of you who say you don't have time for all that, I ask you then where you get all the time to bitch about the unfairness of the political system, write songs about our terrible government and spout off in fanzines about First Amendment rights.

I haven't decided who I'm voting for yet, but one thing's for sure: when the next rotten, stinking Supreme Court decision comes down, sticking another pointy little nose into our private affairs, I will at least be able to sleep at night unburdened by the guilt that I did nothing to stop it when I had the chance. Now that *that's* off my chest, it's that time of year again. This is the part where I tell you who's going to win the World Series and the Super Bowl. Last year was just too easy. Alright, I was wrong about the Twins beating the Pirates (actually, they beat Atlanta) but I was a lot closer than most. This year, Atlanta will beat the living piss out of Oakland. If I was betting my heart, I'd go for Baltimore in the AL, but they'll be losing to the Cubs in next year's Series.

We've only seen one week of games in the NFL so this will be harder to call but here's my predictions: AFC Central: Hous-

ton, AFC East: Buffalo, AFC West: Kansas City, NFC Central: Chicago, NFC East: Philadelphia, NFC West: Atlanta. Dallas, SF and Pittsburgh will all get wildcard spots. In the Super Bowl, look for Philadelphia to pound the living crap out of Houston. Remember, last year I picked the two teams that ended up in the Super Bowl, I just got the winner wrong.

I understand the anti-sports sentiments that run rampant in the punk scene and I don't blame anyone for hating sports. But I refuse to temper my love for a good baseball game or a solid four quarters of bone breaking football in order to placate any of you. I'm in the minority here, but knowing that Jim Testa at *Jersey Beat*, Mike ECONOCHRIST, Todd from Selfless Records, Adam from JAWBREAKER and Iggy from *Scam* are all baseball fans (as well as Yohannan and Board to a lesser degree) makes me feel a little better. In fact, I'm tossing around the idea of starting a baseball zine for punks next spring. Anybody interested in helping?

And speaking of JAWBREAKER, they were in town recently and played a great show. I fucking *fawned* over them. I totally lost whatever shreds of cool I may have had. For this I am grateful, because not many bands cause me gush to like a teenaged girl. Do yourself a favor and buy their records.

I've always had a pretty run of the mill punk rock (read: anarchist) attitude about voting; that it was a show of belief and support in a system that could never be responsive to true change. I realize that it can only change laws, and not the attitudes or mentality behind such laws. While my position has not transformed, I've got to admit, I'm realizing for the first time just how much I am personally being effected by the laws we have to live under as inacted by the Surpreme Court.

I'm only twenty, and I grew up in a generation never having the thought cross my mind that women might not have the right to get an abortion to end an unwanted pregnancy. I felt secure that it was now permanetaly legal, and here we are watching George Bush maneuver anti-choice canidates onto the Surpreme Court. Those fuckers are there for life. At this point there are enough Justices who either believe abortion should be illegal, or who are rather shakey on the subject to make abortions increasingly hard to get and then illegal.

A problem I've always had with leftist propaganda on the situation is constantly hearing that "NOW IS THE TIME, IF WE DON'T ACT NOW OUR RIGHTS WILL BE TAKEN AWAY". Perhaps by always crying wolf (or conspiracy), they are not taken as seriously as their more liberal or moderate counterparts. I see the situation as being such that the current Republican Presidential Candidate has never hidden the fact that he feels abortion should be illegal, and that he would do everything to make it so. Well, he is only one person, and just by being President, he can't go around making laws. Ahh, but he can appoint the people who can. Natch.

Now this is only one example of the very real consequences "the system" can have on us whether we participate in it or not. The Civil Rights Movement worked within the system and while this was by no means an end all be all to racism, a few laws were made that improved the quality of life for a group of people that made it easier to work towards implementing change on a real and lasting level. America's attitudes didn't change because of some laws and racist mentally is growing as the economy gets worse, but it was undoubtedly better than the the 1950's.

What's really got me pissed is the bullshit rhetoric that voting for the lesser of two evils does absolutely nothing. Well it does absolutely nothing for our ultimate goal. But tell that to the people who's basic rights over control of their bodies are about to be taken away. It looks to me that those that can afford to scream "Don't Vote!!!" have nothing to lose.

Anyone that thinks the pie in the sky revolution is going to save us all from the evils of the state tomorrow had better fucking wake up and help save my right to have a legal abortion. We're dealing with reality there and now and if the general state of affairs gets worse becasuse you can't see your way clear to vote against a canidate which will undoubtedly continue to play up the backlash for the rights won legally in the 60's then you're part of the bourgeois class that no price to pay for naivete.

In closing, don't believe that voting is going to change the deep-rooted attitude of the State, who will do anything to keep the dominant culture in place, or even average Jane/Joe American. I believe that kind of change will only come from challenging yourself and getting involved with local direct action groups. But just as equally, don't buy that by not voting you are doing any of us any good. Principle is only as good as reality lets it be. Intelligence is a safer bet.

Make a fist with your right hand. Stick out the thumb. Insert it into your right nostril. Keeping your thumb in your nose, extend the index finger on that same hand. Lay it against the outside of your nose, on the same side as the thumb. Gently pinch the noseskin on that side. Hold your fingers rigid and slide your thumb out of your nose. Look at the distance between your thumb and index finger. That's how close I came to voting for George Bush this election.

So Clinton's gonna be the Dem choice. OK, the guy smokes pot, plays the sax and fucks around. He's got his faults, I thought, but I'll vote for him. Then he picks Al Gore as his running mate.

The earth shakes. The roof caves in. My balls drop. There's the pussy whipped symbol of everything I hate. Mr. Tipper Gore, a heartbeat away from The Whitehouse. The Democrats jump on the bandwagon that runs helter skelter over The Bill Of Rights. How many people are in jail because of Tipper? How many stores are closed, bankruptcies filed, lives ruined because of that woman? I'd rather have four more years of Bush! Almost.

I won't vote for Bush. The CIA man is just too evil, too right-wing lackey. No matter what I think of Gore, I can't bring myself to pull a lever next to Bush's name. But--sure as a TWO LIVE CREW-- I'm not voting for the man who sucks the twat of Tipper Gore.

On Election Day, I'll sit with a twenty pound bag of salt. Every rock'n'roller, every self-proclaimed civil libertarian, every person who gives a shit about the first amendment-- I'll ask 'em who they voted for. When I get a "Clinton-Gore, the lesser of two evils," I'll sprinkle them with salt and watch 'em dissolve on the sidewalk. One less traitor to rock the vote.

Maybe I'm being unfair to slugs. A slug would never vote for a salt manufacturer. Clinton-Gore voters--especially anyone who loves free speech-- are lower than slugs.

I know the arguments. They're the same ones I've heard for the past twelve years. The Supreme Court, ecology, world peace, blah, blah, blah. But Bush can only be president four more years. Certainly, they're not grooming Dan Quayle for the office. We could have Al Gore for sixteen years; eight as vice, eight as pres! Is this a dynasty you want to begin?

But he's good on the environment!

The British sixties anarchists had a poster that read, *I refuse to exchange a world where people die of hunger for one where people die of boredom.* To put it in Clinton/Gore terms: *I refuse to exchange a polluted x-rated world for a clean PG one.*

I don't have to go on about Tipper Gore. You know how evil she is. You know the pain and incarceration she caused. Al Gore has never said anything to distance himself from his wife. He has never publicly disagreed with her or taken a strong stance against censorship. Any of these actions might mitigate her evil influence. Until that happens, we have to assume the two of them agree. The papers have printed how alike Bill Clinton and Al Gore are. Until they say something different, that's all we have to go on.

But other evils lurk in the wings. Analysts of Clinton's acceptance speech called it "One of the finest Republican speeches a Democrat has ever made."

Did you catch the line about providing affordable health care *for families?* Yeah, he mentioned "gay" once and AIDS once, too. But in a *family* context. Those outside of families, those alone, those living in shifting groups, we're left out of Clinton's vision. A vote for Clinton is a vote for your parents, and their values. Bush and Clinton kiss the kids, pet the dog and promise family values. Are your values family values?

What can you do? The myth that there are only two choices is so pervasive, that like Hitler's *Big Lie*, it makes itself true. Let's get this straight, there are *more* than two parties in this election. At times throughout our history minor parties have become major ones. Both the Republican and the Democratic party were, at one time, minor parties.

Minor parties often show the way for major party. The Conservative Party-- and the Right To Life party-- both influence the

Republicans. I'll probably vote Libertarian, though I hate their economics. In the past, my vote has helped them rise to the country's third largest party. What has your vote done?

Another alternative is not voting at all. Somehow this choice has come to be a media badguy. Both parties decry "voter apathy."

It's not voter apathy, buckaroos, it's voter disgust! Right now, the Republicrats scurry around trying to appeal to non-voters. If they can get a good chunk of the fuck-you vote, they win. The U.S. has the lowest voter turn-out of anywhere! What does that say about our faith in our political system? How much faith do *you* have in our political system? Not voting is a sure-as-shit way of expressing that lack of faith.

You know not voting is dangerous and subversive when you see both parties urging people to vote. You even see dumb MTVers ROCK THE VOTE. MRR columnists, who should know better, beg you to get out and vote. As if pulling a lever legitimizes your political voice. If anything, it makes it *less* legitimate.

"Why are you out throwing bottles at cops?"

"I hate them. They beat up Negroes and won't let me drink."

"Did you vote?"

"Sure, I voted."

"Well then, you had your opportunity to express yourself through regular channels. You made your views known when you pulled that lever. How can you fight against something you willingly participate in? The majority rules, and you lost."

Even if your candidate wins, you're fucked. You know *The Gore Bill* to make obscene lyrics punishable by castration? You voted for Gore. You gave your approval. Get it?

It's probably illegal to suggest voting with a tube of Crazy Glue, so I won't. (Besides, that'd only work in states like New York where they have metal voting machines.) Still, most any *other* ballot action is buying into the decision of "the majority." Are you sure you want to do that?

There was a letter in MRR urging people to vote for anybody, Frank Zappa, Larry Livermore, me! What is this, High School social studies? Do you think voting is some kind of precious possession? Maybe it's a contraption, like a car, that goes bad if you don't run it around the block occasionally. What is so valuable about voting?

In a system of proportional representation, like the Israeli or German system, delegates come from parties based on a percentage of votes. If a party gets 5% of the vote, then 5% of the parliament members come from that party. The number of voters with no representation is very low. In this country, where winner-takes-all, 49% of the voters go unrepresented. Minorities don't count. Not voting is a strong statement saying you refuse to buy into such a system. I respect the intelligent non-voter loads more than the lesser-of two-evilists.

Drug advocate William Buckley once wrote, *Take away my right to vote, I don't care. Just don't tell me where to spend my money.* He knows where the power is.

Both not voting and third party voting carry an extra bonus. You become part of a silent majority. You become part of a group that both parties have to capture to insure a win. The reason the Democrats can sound like Republicans is that they're already sure that dumkopfs like you and Larry more will vote for them-- no matter what. They can freely move to the right, advocate concentration camps for drug users, and jail for rock'n'rollers. They can talk about family values. Although you squirm, the Dems know you'll vote for them.

Third party voting-- or not voting-- makes *them* squirm. It makes them stop and think --hmmm, maybe we should say "gay" and "aids" in our speeches-- to make sure the homos vote.

What about those of us who love music-- and freedom of speech? Al Gore's nomination insults us. Because of his views on *non*-censorship issues, he's more dangerous than Jesse Helms. Jess has trouble with his bills. Other senators write him off as a right-wing flake. But they'll think baby boomer Gore represents the middle of the road. Where does that leave us? Square in front of an on-coming truck, if you ask me.

ENDNOTES

--> I have qualms about pulling mail pranks on individuals. It's kind of like stealing from mom & pop candy stores. It's real easy, but immoral. It makes folks feel bad, or hurts them in other ways, just for doing their business. They're not hurting anyone else. But big corporations, or evil PACs, that's another story.

Right-wing Christians own *Blockbuster Video*. They won't carry X or NC-17 movies. They move next to mom & pop video stores and put them out of business. They're evil and you should never rent from them.

So I go into Blockbuster's. The clerk is a prissy young man who looks like he was born into his necktie.

"Where do you keep the snuff films?" I ask.

"Huh?"

"Snuff films, you know where people have sex and then someone gets dismembered... in real life... right on camera." "I'm sorry, sir. But we don't have any films like that." Usually, I hate being called "sir," but this time I like it.

"You used to have them," I persist, "they were right next to the kiddie porn."

"Are you sure you have the right store?"

I nod. "Sure, I'm sure. I'm looking for 'Debbie Does Death' and 'Behind the Green Hacksaw. I saw them yesterday, by the movies about girls and horses."

Sweat beads between the acne pimples on his forehead. He excuses himself and goes for the manager. I leave the store. It was cheap entertainment, though.

--> Speaking of pranks, The pro-CIA groups I've written about has changed its name. It still junk mails though, with business reply envelopes. The last one, I returned filled with dirt. To get one of your own, write to PROJECT NATIONAL SECURITY, Attn: Charles S. Via, The Conservative Resource Center, PO Box 6536, Arlington VA 22206-9908.

--> *Further on the prank side-- or not dept:* Kevin Ian Swift of Medway Mass sent me a great letter. Yet, the times are so paranoid, I've got to distrust it. Kevin says he's a 14 year old bisexual. He described that in detail. He wrote to me asking me to send him some sexually explicit stuff. In a decent society, that would be a normal request. I've often said that kids are sexual beings and a fourteen year old is really no kid anyway. (Jews celebrate their bar Mitzvahs on their 13th birthday. "Today I am a man." we say.)

It could be a prank. Worse, it could be a set up. I can imagine the cops, FBI, or the Gore-patrol just waiting for my letter. I sent a celebately clean reply, including what you're reading now. It's a sad society that breeds fear of answering an eager letter. It's a sad society.

--> Ed Hunter writes to tell me that Marvel Comics wasn't the first to have a homo character in it. D.C.'s "Pied Piper" told THE FLASH that he was gay in earlier times. I haven't read either one, but Ed says "they're both dumber than most." Ed is in a band called POUNDED CLOWN. I haven't heard the music yet, but at least there's no "Social," "Box," or "Jesus/Christ" in the name, so many they're different.

--> *So you want to vote for Gore (& Clinton) dept:* On May 15 GWAR played in Athens, Georgia. The police closed down the club on the basis of an ordinance that prohibits any seller of alcohol "from having persons appear in attire that exposes genitalia or any simulation thereof."

GWAR and the ACLU are fighting back, trying score bucks off the cops. This is not an extension of George Bush or Jesse Helms. They had nothing to do with music until you-know-who's-wife started the whole shebang. You ain't seen nothing yet. If (when?) this crew moves to D.C., this'll be like a pinprick compared to the musical bloodbath to follow.

--> *Best Kafka-esque scam dept:* In the past, when you didn't like what was going on with a firm-- if you felt cheated or abused-- you'd call *The Better Business Bureau* to complain. No more-- at least not in New York. The Better Business Bureau is now a 1-900 number and you've got to pay 95 cents a minute to complain. Incredible, huh?

--> *Another hard-on band with a limp name dept:* I just saw VOICE OF REASON at ABC NO RIO. Wow! They could be Japanese, those guys. So much power, speed and noise, crammed into a package tighter than a Thai boy's butt. Their lyrics are unintelligible-- the usual at ABC-- but their musical force will grow hair on your palms-- that's for sure.

--> Speaking of bands...Just when I promised to stop liking all bands with "Jesus" or "Christ" in the name, along comes "Vaginal Jesus" on Beasticor Records out of Chicago. The cover picture is worth the record itself. I haven't even listened to it and I love it. First cut: *Jesus was Nothing But a Jew.* How's that for taking inherent Christian intolerance and turning it in on itself. On white vinyl with swastikas on both sides. (Includes: *Special Fuck you to "Tim Yohymie"*) This is PSYCHO-DRAMA one upped. I bet there are folks who think these guys are real Nazis. Well, there's one born every minute....

--> The *Joe Bob Briggs did it again dept:* In the newest issue of WE ARE THE WEIRD ($3, from Joe Bob Briggs, PO Box 2002, Dallas TX 75221), He's got a stupendous analysis of the Ku Klux Klan and the media. He points out that the Klan is actually tiny-- around 300 people nationwide. The only reason they demonstrate is to attract the media. Here's his scorecard:

1. Headlines "Racist Rally Scheduled--City Officials Say NO":
Klan gets 10 new members.
2. Counter demonstration:
Klan gets 20 new members
3. An act of violence against the Klan, while they act peacefully:
Klan gets 40 new members.
4. An act of violence against a cop defending the Klan's right to speak:

COLUMNS

Klan gets 50 new members.
5. NY Times shows up:
Klan gets 200 new members
6. Ted Koppel or Geraldo Rivera does a TV show:
the membership list goes off the scale.

Interesting numbers, those. Of course that means that the JOHN BROWN ANTI-KLAN Committee is the best Klan recruiting organization in the country. What else is new?

--> Thanks to Bloody Mess, I guess. He didn't sign his letter, but who else lives in Peoria? He sent me a tip on how to keep from coming for twenty minutes when jerking off. I'll try it when I have more time. He also sent me a stroking oriental porn-vid. I love those vids!

--> Jeff Steiner (Box 310, Maho Bay Camp, St. John, US Virgin Islands 00830) wrote to me saying he was lonely and isolated, living in a tent in the Virgin Islands. Sounds to me like if you're gonna be living in a tent on an island, you'd better have lots of reading material. Anyway, Jeff is looking for folks to write him to relieve the boredom. The message is passed.

--> Thanks to Eugene Dufrat who sent me a whole bunch of his drawings. My fave is the girl and the horse.

--> Most homos really had a good time watching *My Own Private Idaho* cause of the homo characters. I didn't see it, so I don't know if they were homo goodguys or badguys. In a comicly dumb marketing ploy, the box picture on the home video shows the two stars, River Phoenix and Keanu Reeves, each with a woman. They must've figured the homos *already* knew what to get, and the box was a hook for the hets. Will anyone fall for that? While there are plenty of queer ugs, there are *NO* attractive straight people. Doesn't everyone know that?

--> *Is this a compliment? Dept:* I got a thank you letter for my "inspiration" from PSYCHOPATHIC JOURNAL (Hagenbacherstr. 27, 6729 Woerth, GERMANY). They publish art, stories, clippings etc about "Mental Freaks... who define themselves by sick talk and/or bizarre fictions and entertain the public in a cheap way." They're looking for contributors.

--> ARTLESS had fun on our mini-tour of Baltimore & DC. Special thanks to Matt in Balto for setting up the show. Still, I was pissed that my "guarantee" chickened out and went to see HELLRAISER instead of experiencing my pleasures! Thanks also to Mark in DC, John Stabb (now of TEEN PSYCHO BOOTY) for singing his G.I. hit with us--and Ian M for showing up. And a big wet ARTLESS kiss to THE RIOT GRRRLS who refused to discuss the show to our faces, but said some nasty things behind our backs.

DAN O'MAHONY

TRIBUTE TO A BAD MAN

In the latter half of the twentieth century American politics have become incredibly complex, campaigning even more so. In a society where television in the key and multi-media bombardment is a necessary tool in a successful candidacy the means by which a candidate acquire the funds to make these things possible have been coming under increasing scrutiny. Effective politics in 80's and 90's America involve high budget flash and apparent low budget, everyday citizen mentality and personality. "Big government" and its involvemnt with "big business" and other "special interest groups" has become immensely unpopular and made the individual feel powerless, yet in this remote controlled channel switching, MTV dominated generation the individual's attention span is best reached in thirty second sound bite oriented blasts to the senses which cost millions to run with any regularity.

Sooner or later one of the parties was gonna crack. Somebody was gonna go for the funding, accept the endorsements of the big names, the big corporations, and of the high profile individuals whose supporter's contributions would serve as a financial bedrock for the campaign. The trick from there would be to keep the alienation of the everyday Dick and Jane to a minimum, to solicit the support of big name backers who could be helpful financially but inoffensive as possible to our country's cultural melting pot. It would be a tricky move.

When the fuck did Jesus Christ register Republican? And when he did, didn't the Republicans understand what they were doing? They've placed their entire campaign in jeopardy accepting this man's endorsement.

Since his emergence on the world scene (it's been so long it's hard to remember) Mr. Christ's name has been at the head of some of the most notoriously self-serving, intolerant, exclusive, yet extremely profitable special interest groups in history. The Republican courting of this man from Nazareth's employee's and supporter's backing has been shameless, clumsy, even embarassing. "God's Country"...have these people no sense of prostitution?

The Republican Party has allowed itself to be virtually bought out by Christ and his people, openly requesting "God's" guidance in matters both foreign and domestic. They have introduced into their platform the support of a distinct breech of the separation of church and state by allowing the teacher led recitation of CHRISTian prayer in government funded schools without any like cosiderations given to members of the Allah corporation or representatives of the suddah group. Indeed by running openly as a party centered on "Judeo-Christian family values" seeking control of the White House, the Republicans have allowed their love affair with Mr. Christ to make them an affront to freedom of religion.

The alienation factor is huge. Christ's appeal amongst Asian voters is minimal, virtually non-existant amongst Jews, in decline amongst blacks, gays, lesbians, people with more than animal intelligence and several other important parts of the electorate. Involving Christ in the election is in my opinion a critical error on the republicans part and it just might cost them the election...Damn.

And on a less sarcastic note...

For the last twelve years these people have had control fo the executive branch and thus have been able to create a like-minded majority in the judicial branch through the appointment of numerous ultra-conservative justices to the Supreme Court. Were it not for an overwelming Democratic majority in the House of Representatives, right wing politics would have controlled all three branches of the federal government. The Republican agenda would have been fully in place. In addition to a devestated economy and an unholy escalation in global savagery/foreign conquest i.e. "making the world safe for democracy" both of which they have already succeeded in creating, gays and lesbians would have no legal recourse against any forms of discrimination, and I would have been a father for the last nine years.

Pro-me, pro-you, pro-choice, I vote Clinton/Gore not out of love for the candidates but out of a moral obligation to reclaim the executive branch from a party that has made American politics an embarassment for American people. Later.

OH HELL, OH SMELL, IT'S KATY ODELL !!!

What does my turning tricks at a Berkeley massage parlor have to do with how I'm going to vote in the upcoming election? Plenty. All those middle-aged, white men look alike - they look like tricks. Therefore, since I go by gut instinct at the polls, I tend to favor those politicians who I feel would be good customers.

I'm as relieved that Ross Perot is out of the picture as I would be if he'd come into the studio and selected some other girl for his masseuse. An icky old bugger like that, I know he'd want me to pretend to be his naughty granddaughter. He's just *got* to be kinky - look at the way he noses around in his employer's private lives. And for all his money, I can tell he'd be cheap.

Bush wouldn't be so creepy - just boring, slow, and would probably hint that it always takes him a long time when he has to use a rubber. (I'd know it was because of all those barbiturates he's hooked on.) He might even try to tell me that he saw some other girl last week who didn't make him wear one. He probably has sweaty palms. One of those guys who think breasts are something to be turned on like a radio by twisting the nipple around. The olfactory factor is to be considered as well. I'll bet he wears Old Spice - Yech!!!

Danny-Boy would be helplessly clueless, just like the UC students who come in naively thinking that the thirty-five dollar massage fee covers everything. If I were to make pointed hints about tipping for "extras", he'd scratch his head and try to calculate fifteen percent. A total waste of my time.

Clinton looks like the ideal customer. If he rang the buzzer, I'd give him my sunniest smile and hope he picked me. All the best customers look pretty much like Bill Clinton. Young and good - looking without being so handsome that you gotta wonder what's wrong with him. Obviously a family man, all he'd be after is a convenient source of risk-free variety. From his manner of dress, I know that he'd be pleasant conversation, followed by straight sex for which he'd readily agree to a hundred dollar tip. No fuss about condoms, either.

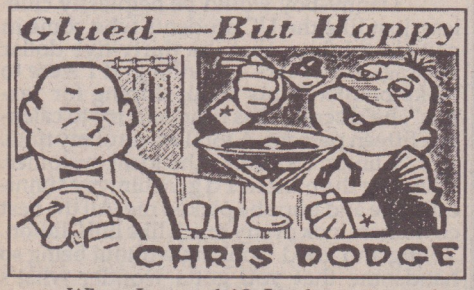
Clinton would smell good. I'm pretty sure he wears a tasteful cologne and washes

his scrotum thoroughly. (Excuse me, but I wish somebody would market a scrotum douche.) And while from his mouth might issue forth convenient lies, I doubt he has halitosis. Clinton would be the kind of man who wouldn't need to shower before the session but would be careful to do so afterwards. My personal cologne preferences are not so tasteful, and I don't think he'd be so crass as to bring it home with him. He'd have to be careful if he's gonna fool somebody as smart as Hillary although if she were to find out, he'd probably tell her he did it in Nevada, where it's legal, and anyway, he didn't ejaculate.

I didn't like Clinton worth a damn when he won the primaries. I thought he was a slimy creep too stupid to know when the press had him cornered. Still, when he got the Democratic nomination, I tried to accept that I was going to have to vote for him. People who are facing the inevitable tend to go beyond acceptance and attempt to find ways to feel good about the situation. It just so happened that I turned on the TV in time to catch Clinton on Arsenio Hall. At first I thought I was hallucinating. Was he *really* playing "Jailhouse Rock" on the saxophone? (They didn't show the Silhouette Woman, was she up there doing her bump and grind?) When I realized that that was really him in those stupid Ray - Bans, I had to grudgingly admit that for a man who probably doesn't get much opportunity to practice, his tone was surprisingly good. He didn't even make those nasty reed-squawks.

The real reason I don't watch much television is not that it's so stupid and below my level of thinking; it's that I know just how vulnerable I am to it's persuasive poison. By the end of his interview with Arsenio, I'd been won over. I'm that easy. I knew that being on Arsenio was just something he'd considered a smart political move. I knew he was just saying those things that would appeal to the young audience, I knew he was a power - hungry SOB like the rest of them. But I didn't care. Think of the past twelve years. Since I'm only twenty - two, I can't remember a president ever saying anything that sounded as if he wrote it. I'm sick of having my intelligence insulted by a man who can't even communicate in complete sentences. Whatever evil Clinton may or may not be up to, his words sound like his own. By the time I turned off the TV, I only had one remaining misgiving. Why in the hell isn't Hillary running? I'd vote for her in a hot second.

Well, let's not be absurd here. A woman running for president! Shea-right! As if.



When I turned 18, I only registered to vote because my history teacher gave me extra credit to do so. I don't remember what my first election was. All I remember is that I didn't study the candidates nor the issues. Partisan? Forget it. On my ballot I must have concocted quite a bizarre combination of extreme left and right candidates. My decisions were based solely upon who had the coolest sounding name, whose name I had heard most often on TV, and by scientific process of elimination ("Eeny, meeny, miny, moe"). Not only was I a politician's worst nightmare, but I was my own worst nightmare. The uneducated and indifferent voter. Sure, it's kinda funny to screw around and tell your friends it doesn't matter "cuz they're all the same anyway." It wouldn't be so funny if, as a result of ignorance or not voting at all, Lyndon LaRouche became president. Or Pat Robertson. Or George Bush.

About a year ago I voted for the first time after a four year hiatus because I finally figured out the importance a vote can have. It's easier to complain than to try to make a real change, but being apathetic assures that your ideas will not be represented in an election.

It would be an understatement to call San Francisco the most liberal city in California, if not the U.S. itself. Then why did we get stuck with a conservative mayor? Voter apathy of which the majority of 18-30 year olds are guilty. In our mayoral race, younger liberal voters who comprise a majority of S.F. stayed away in droves and the older, more conservative codgers showed up in full force. As a result, good old liberal-with-a-capital-L San Francisco now has a conservative contingent in City Hall. The minority decided the fate of the majority because the majority was too busy complaining and picking its collective butt to vote.

It's so easy to vote, why not do it? Polls are typically open for 12 hours, so your job shouldn't interfere. If you don't understand the issues or where the candidates stand, you can refer to the voter pamphlet which explains what each candidate stands for and the pros and cons of each ballot initiative. If you're a registered voter they'll send the pamplet directly to you. You don't even have to get off of your ass or miss a second of "CHiPs Patrol". It only takes about five minutes to vote..the equivalent of listening to two less songs from your new Lookout comp. And if you're planning on going out of town or you're just too plain lazy to go to the polls, you can use an absentee ballot and send it in by mail.

That's cool, but what are your friends gonna say? It's not "punk" to vote. Someone like Dave MDC wouldn't vote. He knows how fucked up and corrupt the system is and if anyone really believed in anarchy they sure as hell wouldn't vote. And Ian MacKaye? He's way too intelligent to be suckered into that. Jello Biafra? If there's one guy who knows the inner workings of the government, it's him and there's no way in a trillion years that he'd be stupid enough to contribute to the system by voting.

What self respecting punk would banish themselves to almost certain ridicule and harassment by voting? Good question. I decided to find out for myself.

Surprise, surprise! These three guys all vote. Dave MDC. And Ian MacKaye. Yep, Jello Biafra, too. I recently spoke to these luminaries for more insight on why they engage in this dastardly deed.

Dave's rule is to "vote early and often." He believes so much in voting that he has cast multiple ballots in some elections. He votes in all elections, national and local. Ideally, Dave believes in "more direct democracy instead of leaving decisions to the Bushes and Clintons of the world."

Ian is surfing the same wave. He votes in all elections and casts absentee ballots when he's touring. Like Dave, Ian is voting for Clinton because among other things "he has come out for gay rights." Basically, Ian says, "Anything to get Bush out because Bush has already demonstrated that he will go to war."

"For a while I was on a vote strike," Biafra spouts. "For several years actually, until Frank Zappa of all people talked me out of it." He emphasizes the importance of local elections to be used "as a buffer" against conservative America. Although he feels voting is important, Biafra isn't voting for president this year. He claims that Clinton is wrapped up in drug trafficking (among other things) almost as deeply as Bush. His ideal ballot would always include a choice for "none of the above." In an election where "n.o.t.a." wins, he would like to see a totally new group of candidates chosen and a completely new election held. Overall, he feels the most important votes are those cast for ballot initiatives. According to Biafra, "the only way to defeat the anti-rock laws in Washington state would be to take petitions to rock concerts and collect signatures to put an initiative on the ballot to overturn them."

To be honest, a vote for president doesn't amount to a hill o' lima beans. The electoral college chooses the president, not the voting public. But the voting public chooses the electoral college. We also give the thumbs up or thumbs down to ballot initiatives as well as who we would like to represent us in City Hall, on the school board, and as police chief (all of you folks in L.A. should especially take this to heart). Local elections are extremely important but are always the elections with the lowest voter turnout. This doesn't make sense because local decisions have the most immediate, direct effect on your life.

Because San Francisco had the right people elected to the Board Of Supervisors at the time of the Gulf War, the city was declared a sanctuary for war resistors. Because of positive voter turnout, S.F. passed the "domestic partners" law which recognizes gay and lesbian partners as couples who are entitled to the same rights and benefits as married couples. On the flipside, as mentioned before, a lack of voter turnout made it possible for an ex-police chief with a history of gay bashing and violent aggression towards the homeless to become mayor of S.F.

There are a million things you can do to get your point across. Protest. Join an organization. Write nasty letters. Print up flyers. And so on and so forth. But without your participation in elections, your ideas that you work so hard to express will not be represented and your ideals stand even less of a chance of being passed into law. Standing on the sidelines and thumbing you nose only strengthens someone elses ability to make your decisions for you.

"If you don't vote, don't complain" -
Lydia Paweski

* *

On a related note, here's a frightening scenario I witnessed on the Republican National Convention during Reagan's long winded speech:

Reagan: "(Listening to the Democrats) you'd never know that we have eliminated the threat of nuclear annihilation (dramatic pause)..."

Audience: (dead silence)

Reagan: "...and that we have the highest standard of living in the world."

COLUMNS

Audience: (thunderous applause)
Priorities? Think about it at the polls.

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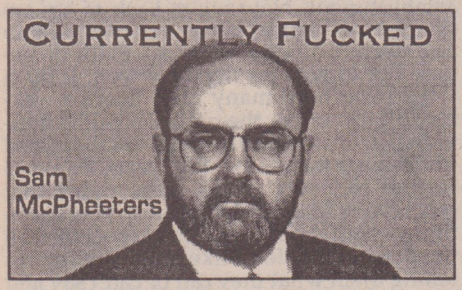
Anyone remember the Falwell Game and other related endeavors? In their tradition, I'd like to initiate the Bush Game. How do you play? Bush has a free phone number that you can call to order his booklet which describes his "plan for a new America". 1-800-368-1200. The booklet is free and so is the phone call... but not for Bush. Each phone call costs him $1 and who knows how much each booklet costs. Call as many times as you like. Order as many booklets as you like. They're great gag gifts and are perfect for lining bird cages. If you don't feel like asking for the booklet every time, feel free to simply call and then hang up once they answer. It still costs them $1 per call. Bush won't exactly leave office wearing a barrel, but we can still try to make things a little but less comfy for the old crow.



Get this: The World Health Organization just produced an estimate that more than 100 million acts of human intercourse take place on this planet every day. Every day!! Close your eyes and imagine that. Or maybe don't if you're a lonely bachelor like me. Hm. Actually, that still means only 1/25th of the human race is being productive, so to speak. Fierce odds, but maybe...

Actually, that's not what I want to write about. What I want to write about is a book that's changed my life, written by a person who hates books that change other people's lives. The book is *I'm Dysfunctional, You're Dysfunctional* (Addison-Wesley, NY, 1992... the title is a takeoff on gushy 1970's feel-good bestseller *I'm OK You're OK*), and the person is Wendy Kaminer. Her book explores the modern 12-step recovery movement, the upscaled 1990's version of "me generation" soul searching.

The recovery movement started innocently enough with Alcoholics Anonymous. Using their rigorous 12-step model, other groups quickly caught the bug - Smokers Anonymous, Narcotics Anonymous, Overeaters Anonymous, Love Addicts Anonymous. Sometime during the early to mid-80's, the "self-help group" model exploded exponentially - TV Addicts Anonymous, Masturbators Anonymous, Children of Bisexual Parents Who Smoke Anonymous - and spawned a huge, billion dollar industry of recovery in which millions of Americans began to accept humankind as having only two possible mental states, recovery or denial. Nowadays, there are two separate and distinct definitions of "self help," as represented on our nation's bookstore shelves: how-to books for fixing your toaster, toilet or mini van, and how-to books for fixing your marriage, sex life or psyche. This decade, topics of addiction, healing, recovery and co-dependency are not just hot items, they've been codified into ambiguous, universal buzz words for a mass social movement which uses the language of "self help", but is really about seeking help from a highly structured culture which says that everyone has been abused and needs structured help.

Not that people don't have problems. Traumas, setbacks, suffering and fuckups are all components of what Life magazine writers like to call "the human condition". But there are gradations, different levels of suffering. Kaminer rails against counselors who call every possible parental mistake "abuse", implying that "being raped by your father is in the same general class as being ignored or not getting help with your homework." When bright and bestselling authors call childhood "a holocaust", she points out, it reduces the lowest depths of human suffering to a cliche. Her main problem is with the ideology behind recovery. The slogan "admit you're powerless and submit to a higher power" looks a lot uglier when you place it in a political context. Besides the loss of control implied in recovery, there is an almost mindless acceptance of authority, the authority of the expert, the doctor or therapist, that walks hand in hand with an equally mindless significance placed on public confession as a form of cleansing, no matter how silly the problem in the first place: "Listening to thirty-five-year-olds complain that they have never been understood by their parents, I find myself thinking about the Kurds." This work-on-yourself-before-you-work-on-the-world rhetoric has many outlets in the real world; The Persian Gulf war, as many picked up on, was a lesson in mass recovery - packaged as an antidote to our national collective guilt over Vietnam, a healing experience that handed pride back to the American people. "The culture of recovery is insidious," she writes, "Now the moral measure of a war is how it makes us feel about ourselves."

Back to why this book has changed my life, or at least helped me fit together some of the pieces; 5 or 6 of you may remember the rather bland column last year about the two alternative schools I attended as a kid. One of the reasons the column was so dull was because I had yet to get a handle on those experiences, partly because I hadn't met any alternative school alumni of my age and wavelength with which to discuss things. Until last April, that is. While in Glasgow I met a guy named Jaimie, new guitarist for the latest incarnation of Oi Polloi- turns out he's only a couple years younger than me and spent time at a British alternative school, pretty much the same deal as the one I went to. We shared many of the same experiences and frustrations with being a kid in an organization of adult new agers (I felt like we were capable of forming a 2-man recovery group ourselves, maybe Semi-Grown Men Who Have Survived Hippy Schools. Actually, there probably already is one). The final pieces came together after reading the book. Wendy Kaminer captures perfectly the authoritarianism and anti-intellectualism that marks both the alternative schooling and mainstream "Oprah" mindsets. It's important to note that she takes pains not to jump to polar extremes, so I won't either. There were great things to be gotten out of "indy" schooling, just like many people's lives have been salvaged by the recovery movement. But the same type of mental gloss pops up in both places. Wendy writes of her experience on the Oprah show, as an expert on Co-dependency; "I suggested to the audience... 'think about what the fascination with addictions means to us as a culture. Think about the political implications of advising people to surrender their will and submit to a higher power.' People in the audience looked at me blankly." Sounds familiar.

This year's national election is actually one of the biggest showcases and testing grounds for the recovery movement. Personal tragedy and recovery was once a strict taboo in presidential races, especially for Democrats in wimp years (the issue bruised Dukakis and broke McGovern). Now recovery from personal tragedy, the overcoming of emotional or personal problems, are seen as a yardstick of worth and integrity. Just as Kaminer notes that "society has begun to reward people for calling themselves childish, addicted and dysfunctional," so might voters begun to reward tales of grief and anguish.

These are old themes with new marketing. In elections past, the wheezy old men who ran for our highest office were often judged on their military records, the traditional test of fire on the battlefield. The GI generation, men who fought in World War 2 like Bob Dole or George Bush, squeeze as much mileage as possible out of their war wounds (in Bush's case, a harrowing hour spent doggy paddling in chilly Pacific waters, waiting for a film crew to come save him). But these kinds of credentials don't mean so much this time around. Nebraska senator/former Debra Winger squeeze Bob Kerrey was the Democrat's GI generation candidate, a former navy SEAL warrior whose lower left leg was stolen by the Viet Cong, and all his wartime credentials didn't add up to doodly squat. His big convention moment was an MTV interview by Megadeth's Dave Mustain on 34th street, just in back of Madison Square Garden. Clinton, presenting basically the polar opposite of Kerrey's Vietnam experience, won out because he can claim a new and more universal kind of trial, while at the same time cleverly weaving his fidelity problems into a larger picture of addiction and recovery, sin and redemption.

No better example of the wide spread acceptance of the recovery ideology can be found than the Democratic National Convention last July and it's backlash antithesis a month later in Houston. I myself managed to wrangle into the Democratic convention for the second day, (my ties with Jesse run deep, it had nothing to do with a delegate grandmother). As a spy from some saner planet I don't think I learned or accomplished much inside Madison Square Garden, although it was without a doubt the largest room I've ever been in. Yet sometime during the bozo fest, I managed to tune in on the gentle strains of recovery jargon being carefully dished out to a bored nation... especially during the speech by Jimmy Carter. This wasn't the old Jimmy, the do-nothing little good ol' boy from the swamps, no sir. This was the new and improved Carter, rehabilitated ala Dick Nixon, ready to re-present himself to his forgiving comrades as a humbled public servant. Democratic party chairman Ron Brown (himself a recovering scumbag and one-time legal council to Haiti's Duvalier family), heaped on the gooey-globby praise in his introduction, building Jimmy up in oratory stature as a human rights crusader and enemy-of-tyrrany on par with Mother Theresa. By the time the man walked out on stage, all he had to say were five little words to boil the crowd of eight or nine thousand into a frenzy of applause... "My

name is Jimmy Carter". Remember this is Jimmy Carter we're discussing here, peanut farmer, Olympics puller-outer, wiener of Georgia, the man publicly shat on by his country in one of the biggest election landslides of U.S. history. But it fits the theme like a glove - Carter, like the Democrats, has fallen out of touch, been purged of bad elements, and is back on the right (of center) track. One of the Clinton/Gore ticket's many strong suits is their ability to inhale and regurgitate Bush's family values message, by holding out the new family values model, the recovery model of a damaged and flawed family willing to try again.

Tv's Sally Jesse Raphael had this to say on the NYC DNC; "They (Clinton/Gore) were pushing all the same buttons that we push on talk shows. It's all very well for me to do shows on life style or for people to watch soap operas, but for politicians to enter this gray area where it is neither news nor entertainment is a step backwards." Phil Donahue calls the recovery card the "rhetorical equivalent of kissing a baby." The *NY Times* said: "The fall offers a fascinating [sic] contest between John Wayne Republicans, never crying or even blinking, and Iron John Democrats, seeking the inner man and the missing father". Even the Republican backlash showed that the President's men are taking this stuff seriously. Said one Republican consultant, amid reports of Al Gore seeking therapy after his son was hit by a car, "The next thing you know, Al Gore will be showing up in a tie dyed shirt, wearing crystals." Bush, who himself lost a 3 year old daughter to leukemia, was more sympathetic; "Real men don't get on the couch".

And here comes the pungent irony: Jerry Brown, bashed as a new agey "Zen fascist" by the Dead Kennedys a decade ago, now has to play punk rocker to his own party's feel-good fascism, the lone voice of dissent during the New York convention. Brown was tarred mercilessly in the national press ever since he had the gall to mention his personal 800 number on tv, a fundraising measure both Clinton and Bush have subsequently adopted. He's been called "the mad monk of presidential politics", "the Zen yuppie", "annoying" by Ted Koppel, and "a pain in the you know what" by CNN's Bernie Shaw (for an excellent diatribe about all this, see the *SF Examiner*, editorial page, 5/9/92). Jerry's crime, or at least one of them, was to talk in specifics about issues which would've eroded the carefully constructed image of the Democratic party as the new moderates, the recovering, rehabilitated liberals - he spoke out against the Gulf War, turned anti-crime rhetoric on its head by denouncing corporate crime, and rejected Democratic "unity" to the point of coordinating a floor protest at the Convention. Don't get me wrong... I don't think I'd ever vote for the man, but there's something about his thoroughness that sort of underscores the shittyness of the dismissal he was given by the public, press and party (when written about animal rights, Brown responded with a list of proposals covering experimental, food industry and entertainment abuses. Clinton sent a form letter reading "I have always loved and respected animals and abhorred any cruelty towards them. Please be assured that a Clinton administration would be extremely sensitive to these concerns.").

What does it mean to live in a society where the highest premium is placed on the "relative" suffering of the individual, where political concerns outside the realm of selfhood are nonexistent (at least to the people who plan the conventions and set the agenda)? I had dinner in an upstate NY restaurant with my dad on the first full day of the Los Angeles riots. We talked about LA until the menus arrived, then spent another 20 minutes talking about the men's movement weekend he'd just been to. "Reading itself," Wendy writes, "is becoming a way out of thinking."

ELECTION DAY

Recently a reader from Florida wrote in and suggested that I was complaining a bit too much about the wimpiness of today's punks. He agreed with me that they were in fact wimpy, but hastened to add that there were "worse things in the world to be." Although it may not seem like it sometimes, I couldn't agree more. I **have** been spending an inordinate amount of time in recent columns trashing the promoters of P.C. dogmas, especially those within the punk scene and the university who have the most immediate impact on my own freedom of expression, and I will undoubtedly resume these themes in the near future. However, since the presidential election is coming up within a few weeks, it's time to put such petty shit on the back burner and comment on the far more serious threat now issuing from groups of reactionaries in positions of real power. After all, one of the reasons why the left has become so strident and censorious in those few spheres of social life it influences is because it has been totally excluded from the corridors of political power. The desperation and frustration stemming from this powerlessness have only served to exacerbate the left's intrinsic authoritarian tendencies. But now it's time for a reality check. The right wingers who currently govern this country are even more censorious and authoritarian than their P.C. counterparts, if only because they wield real political power. They've got to be booted out this November, or the social fabric and economic infrastructure in this country may never fully recover.

Let me begin by saying that I agree 100% with Larry's critiques (in **MRR** #112) of the moronic "anarchists" and pseudo-radicals who refuse to vote because they think that "all politicians are the same, maaaan". Anyone with their eyes open recognizes that the Democrats are an integral part of the corrupt political system in this country, and that they aren't proposing any real solutions to our fundamental social and economic problems. But the Republicans are much worse, because they are actively promoting policies which are guaranteed to make those problems worse and, ultimately, impossible to resolve. And, as Larry rightly pointed out (paraphrasing a famous political quip), the space which separates the two candidates, however small it may sometimes appear to be, is the space within which we will all have to live. In this world it is necessary to fight as hard as possible to preserve these small spheres of freedom, because in the final analysis they're all we've got. This doesn't mean that one has to be genuinely enthusiastic about the available alternatives. For example, ever since Perot dropped out of the race, all my own emotional involvement in this particular presidential campaign has evaporated. Whatever else one might think of the diminutive illionaire, he was the only candidate with any chance of winning who was making a serious and substantive critique of the way this country is being run. And he was somehow able to tap into that vast reservoir of discontent that nowadays unites people on all sides of the political spectrum in opposition to a seriously dysfunctional political establishment. Now we're back to square one, with a "choice" between tweedledumb and tweedledumber. Even so, that's no excuse not to vote for the lesser evil. If Bush wins reelection, many civil liberties—excluding, of course, the right of wealthy individuals to make more money—will be placed under siege for another four years. To avoid further rollbacks of the basic rights that others have fought to bequeath to you, something which should be of great concern to all the punks who don't like authority figures telling them what they can or can't say and do, it will be necessary (again!) to hold your noses and vote for the Democrats. At some point in the future a third party candidate may arise again who has a chance of winning, but not this time around.

I'm sure that many readers of this magazine, even those who mouth a lot of anti-Bush slogans, don't realize just exactly what twelve years of the "Reagan revolution" have wrought. Let's put it in the simplest possible terms, so that even the most apolitical, thick-headed punk can grasp the outlines of the situation. The Republicans have presided over the most rapid and extensive transfer of wealth from the lower and middle classes to the wealthy that this country has ever seen. They've taken the notions of individual rights and personal freedom—the most revolutionary political concepts ever developed—and twisted them into paeans to unrestrained greed, thereby elevating the short-sighted pursuit of profit into the supreme virtue. They've transformed America from the world's leading creditor nation into a debtor nation dependent upon foreign investments. They've torn gaping holes in this country's social fabric by driving wedges between groups in whose interest it is to cooperate and promoting various regressive policies advocated by the Christian right, thereby blurring the separation between Church and State enshrined in our Constitution. But don't take my word for it, and don't waste any time reading useless analyses by dogmatic Marxists. For starters, I suggest Donald L. Bartlett & James B. Steele, **America: What Went Wrong?** (Kansas City: Andrews & McMeel, 1992), which provides the best description of just how the legislative policies and regulatory practices adopted by the government over the past decade have brought this country to the brink of ruin. If this book, which is based on solid research and written in a clear, jargon-free prose, doesn't make you furious enough to exercise your voting power, I

don't know what will. Then, in order to get a real feel for the concrete effects of Republican "deregulation" schemes, you should move on to a book about the Savings & Loan scandal, the perfect embodiment of the reality (rather than the "trickle down" theory) of Reaganism. A good basic account is that of Stephen Pizzo et al, **Inside Job: The Looting of America's Savings & Loans** (New York: Harper, 1991). Finally, if you think that the horrible impact of Reagan and Bush is limited to past policies, check out the nightmarish article about Bush's hidden trade agenda by Walter Russell Mead, "Bushism, Found: A Second-Term Agenda hidden in Trade Agreements", **Harper's Magazine** 285:1708 (September 1992), pp. 37-45.

After getting a glimpse of the sordid truth behind the nasty but empty Republican campaign rhetoric, anyone with half a brain should recognize that only three sorts of people could be logically expected to vote for Bush in November: 1) those who fall within the top 5% income bracket, the only people who have benefitted tangibly from the policies of Reagan and Bush; 2) those who share the social values of the fundamentalist Christian right, which has exerted considerable influence on the Republican's policy agenda for twelve years; and 3) those who are so incredibly stupid that they don't realize that a vote for Bush is a vote **against** their own basic interests (unless, of course, they fall within categories #1 or #2 above). But there's another dimension of contemporary Republicanism, an emotional, non-rational dimension, which is perhaps even more frightening than their thoroughly reprehensible policies. I don't know about anyone else, but when I tried to watch the Republican Convention on TV it really gave me the creeps. The mind-boggling vacuousness and overwhelming sleaziness of the proceedings almost made me physically ill. It wasn't so much because the speakers shamelessly told the most outrageous lies about the Democrats and their policies, though such cynical mean-spiritedness should give pause to everyone who isn't a millionaire. Rather, it was the visceral repulsiveness of the crowd itself. When the camera began to pan over the faces of the delegates and members of the youthful Republican "rally squads", I got the sensation that I was observing a room full of souless aliens from another planet or, at the very least, cultists of the Moonie variety. All those wide-eyed, blank, cleancut faces suddenly reminded me of various old horror films which depicted zombified people whose brains had been eaten away or otherwise rendered inoperable and whose human emotions had been eradicated. Many of these same Bushoids are constantly appealing to religion and worrying about the influence exerted by Satan, but if you ask me being forced to interact with such people at a never-ending Republican Convention would truly represent Hell. Talk about lame-o geeks! They actually make the people in the audiences at Gilman Street and the Chameleon seem like the hippest cats on earth, and that's not an easy thing to do.

POLITICAL POSTSCRIPTS

While I'm on the subject of politics, I might as well make some other observations. First off, a great big kiss—on second thought, make that a handshake and a pat on the back—should go out to Mykel and Larry for saying what needed to be said about the articles attacking the Constitution that appeared in **MRR** #108. Mykel was quite right to point out that one of the main aims of the Constitution was to protect the rights of minorities from the "tyranny" exercised by the majority, one of the worst of all possible tyrannies. It is a document that justifiably displays not only a profound distrust of governmental power, but an awareness of the majority's constant temptation to violate the rights of various minoritarian groups. The guarantees in the Constitution, by enshrining civil liberties and individual freedom, are for good reasons the envy of the entire world, despite the fact that scumbags in positions of power have often violated its provisions in practice. Nevertheless, it can safely be said that in the absence of various constitutional provisions, violations of rights by the government and the intolerant majority would have been far more serious and frequent. Without the protection afforded by the Constitution and the Bill of Rights, for example, many punk fanzines would probably have been outlawed years ago. In short, if you want to criticize abuses of constitutional guarantees, I'll be the first to support you. But if you attack the very document which sets forth the principles upon whose basis such abuses can be criticized and limited, you are either a fool or a person with secret authoritarian designs. Moreover, anyone who tries to judge an 18th century document on the basis of contemporary standards of justice is committing an anachronism of the worst sort. No doubt the author of that attack on the Constitution would have himself promoted a modern anti-racist, anti-sexist, and anti-homophobic position, 300 years in advance, if he had been alive back in the 18th century. Yeah, right. Methinks that he would have been among that group of intolerant puritans, like so many other neo-punks, that the Constitution was designed to protect us from.

Then we have Adam Bregman, who tries to transform the recent outbreaks of opportunistic thievery and mindless, indiscriminate violence against innocent Los Angelenos into righteous revolutionary acts. As if one act of injustice warranted and justified others, or two wrongs somehow made a right. He is the sort of "anarchist" that helps to convince ignorant people that the political philosophy of anarchism, which in fact advocates the creation of a decentralized and democratic system of social and political organization, promotes the type of lawless chaos in which violations of individual rights are the norm. Nice work, dude. To the extent that I wish anyone such ill fortune, I hope that he and all the other guilt-ridden white mushheads who attempt to excuse barbaric behavior when it is committed by members of minority groups—behavior which they would energetically and justifiably condemn if it was displayed by whites—are themselves the future victims of their own double standards. Maybe when Bregman or his loved ones are the innocent victims of a brutal attack, he'll recognize that which should be obvious to any thoughtful person: every individual, regardless of his or her race, creed, class, or cultural background, should be judged according to the same standards of justice, especially when they commit an action which blatantly violates the rights of another individual. The application of different moral or legal criteria in evaluating the behavior of blacks and whites, regardless of which group those criteria are biased in favor of, is nothing more than unadulterated racism. To claim that individual blacks, however poor and "oppressed" they may be, are not themselves responsible when they abuse the rights of others is to imply that they are morally bankrupt children who cannot be expected to exercise choice, control their impulses, or behave in a civilized manner until the "Great White Father" in Washington steps in and takes care of all of their needs. If that isn't an egregious example of paternalistic racism disguised as humanitarian concern, I don't know what is. Moreover, it is the worst sort of insult to the vast majority of hard-working and law-abiding blacks in this country, many of whom are every bit as poor as those who turn to violent crime.

Finally, an anonymous reader recently wrote in and asked me to indicate whether or not I was a libertarian. I suppose a brief clarification of my political views is long overdue, since more than one person who has disagreed with me has taken cheap pot shots and tried to affix reprehensible political labels to me rather than engage in a serious debate about particular issues. I don't really care what such dishonest jerks think as long as they don't publicly misrepresent my views. But several of them have done so, so the information that follows is for the benefit of that tiny handful of readers who really want to know where I stand politically. The best summary of my current political thinking is still to be found in the biographical piece I produced for **Threat By Example**, so the remarks that follow are merely intended to supplement or clarify what I wrote therein.

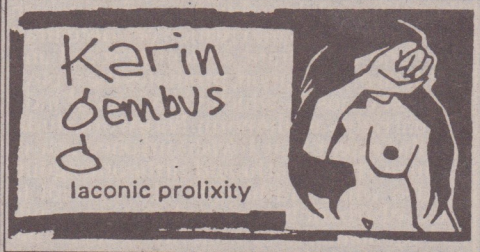
One of the things I did not do in my article in **Threat** is associate myself with an easily categorizable political label. That was entirely intentional, because my views don't conform to any single political ideology. They reflect a complex mixture of liberal, libertarian, leftist, and "conservative" ideas, since I read an unusually wide range of political materials and do not believe that any one political perspective is the repository of all valuable ideas. The real world is simply too complex and nuanced to fit into the neat little political boxes associated with any particular "ism". So let me say this in answer to the reader's query. I consider myself first and foremost an anti-authoritarian and a radical individualist who believes in the extension of the maximum amount of freedom to everyone—everyone, that is, who does not misuse that freedom by tangibly violating the basic rights or restricting the freedom of others. (Note, however, that "misuse" of freedom has nothing to do with the expression of opinions which someone else finds offensive, but refers solely to the active violation of their rights by means of violence, theft, outright discrimination, etc.). To put it simply, if I was a collectivist who believed that individual rights should be subordinated to the interests of a larger community or group, I'd continue to think of myself as an anarchist. If I believed that small-scale, competitive capitalism, which I consider an essentially healthy human activity that stimulates individual creativity and produces needed goods and services, would not inevitably develop into an unjust, authoritarian form of monopoly capitalism, I'd call myself a libertarian. But since I'm unalterably opposed to collectivism and the utilitarian philosophical notions which undergird it, and since I believe that capital-

ism, if not checked or counterbalanced by other social institutions, will inevitably become more of a threat to freedom than a guarantor of freedom, I do not feel comfortable with either of those political labels. It should also be pointed out that there are two currents of libertarianism within the official Libertarian Party, one which emphasizes civil rights in the social and political sphere and one that focusses on freeing private enterprise from governmental regulation and intervention. I sympathize strongly with the former, except about how to deal with violent criminals (hang 'em high!), but do not agree at all that it would be a good thing if the government did not seek to regulate big business, since the latter has repeatedly demonstrated that it cannot be trusted to regulate itself. Unfortunately, the more influential members of the Libertarian Party are primarily interested in economic **laissez faire**, which is why I have no real interest in associating or identifying myself with that party. Have I made myself clear?

MUSIC, MAESTRO, PLEAZE

Records, always more records! The Single of the Month this time around is definitely the SINISTER SIX 45. When I heard the STOOGES-like blast on the first side ("Go Away"), I thought it was great and couldn't imagine that the flip would be as good. But it was faster and even better. Both have heavily distorted guitars, belligerent vocals, primitive leads, and a totally raw sound. This is just what punk rock should sound like, in my not-so-humble opinion. Need I say more? Then there's the MOTHERFUCKER 666 45, featuring JEFF DAHL, former PAGANS guitarist Mike Metoff, and a couple of other rockers. "She's Outta the Scene" is a pounding crunch rocker with the usual notoriously snotty DAHL vocals. Meanwhile, Pennsylvania's LOST have put out yet another schizophrenic record. I can do no better than reiterate what Lance said in his review. The A side contains two guitar-heavy blasts that hit pretty hard (especially "Your Own Gun", which rocks my world), whereas the B side has two slower numbers that aren't bad but don't really grab me. There's also a single by a band called KILL CITY out, which contains two members of the old WEB, the attractive chanteuse and the very distinctive guitarist. I for one am glad they're back, because two of the songs here are pretty good atmospheric rockers (especially "Beggin' for More"). Then there's a 7" EP by the SLOBS. Although I like the funny lyrics, the suitably annoying vocals, and a couple of the slower songs (like "Who Really Cares?"), most are too thrashy and not well-endowed with hooks. "No Responsibility" is a biting critique of today's all too common tendency to avoid personal responsibility or transfer the blame onto someone else ("Drove home drunk and crashed my car...Now I'm gonna sue the bar", etc.), which many so-called "progressives" would do well to take note of. I also rushed out to purchase MINISTRY's 10" "N.W.O." EP after seeing the video for the song on MTV. What an amazing fucking song! I know some readers now assume that the only thing I like is classical punk rock, but in fact I like everything that's real basic, guitar-heavy, and powerful, and both versions of this song by MINISTRY certainly fit that bill. Plus, it's got some great samples of Bush talking about the New World Order. Phew! With any luck, this will be what the upcoming GROTUS album sounds like. On the album front, I finally listened to the **My Brain Hurts** LP by SCREECHING WEASEL. I had avoided it for all the wrong reasons—everyone at MRR liked it, it was on the Lookout label—and once again discovered, to my chagrin, that being "contrary" just for the hell of it isn't always the best policy. It turned out to be a really great album, full of uptempo pop-punk songs, memorable hooks, and unusually clever lyrics, both satirical (check out "Kamala's Too Nice") and serious ("What We Hate"). And, in contrast to many other Lookout releases, the production on this one is really crisp and clear (though still not heavy enough), a necessity for pop-punk releases. Kudos to Ben and company. Also on the pop-punk front is the self-described "nerdcore" album by New Jersey's A.G.'s, **Circus Berzerkus**. It's got snappy beats, adolescent vocals, the requisite hooks, a KNACK cover, and smart-ass lyrics about breaking into porno bookstores, sniffing aerosol sprays, snobby girls, and basic teenage loserdom. Again, though, the guitars could benefit from a little more crunch power. Unfortunately, after putting out this spirited album the A.G.'s mutated into another band, SINKHOLE, whose demo tape has one great guitar blast ("Never is Now") but is otherwise marred by a sort of "college radio" feel. The best of the batch of tapes I received, music-wise, is by a right-wing Oi band from Delaware called MORAL OUTRAGE. It's got the requisite guitar power, a heavy overall sound, and proud vocals, though the lyrics are unapologetically regressive and guaranteed to make leftists and liberals squirm ("Nothing's for Free", "Stay in the Closet", etc.). Hot live p-u-n-k shows: SUPERKOOLS at the Chameleon; DIESEL QUEENS and SNAIR at the I-Beam; and a totally rockin' lineup at Brave New World—SNAIR, GARGOYLES, SCREAMING BLOODY MARYS, and BOMBS FOR WHITEY, a new San Jose band with twin guitar crunch—which made my whole damn month. Fuck, yeah!

Don't forget to send a copy of your obnoxious, (punk) rockin' releases to MRR c/o me if you want a no-bullshit review of the **music** in this column. I'll treat 'em fairly regardless of whether they're P.C., apolitical, "politically fucked", or intelligent.



Part 1: If You Can't Join 'Em, Beat 'Em

Voting in this presidential election of 1992 means that you are submitting to the powers (or weaknesses) of the U.S. political structure. Voting is a "freedom" given to American citizens to brainwash them into thinking that they can make a difference by participating in what the United States defines as its democracy. The people in power want us, as lowly plebes, to think that changes can be made; they want to superficially empower us into believing that, yes, we are making democracy work for us - we can help make the changes that we as citizens want. This is the idea of voting being "the opiate of the masses." But our dastardly system, whose foundations encompass the interests of a tiny percentage of wealthy American individuals and corporations, cannot let much change occur for fear that profit margins will plummet. Profit margins and exploitation of the labors of others, what capitalism is based on, will not allow for variation on a theme. In other words, any slant toward the power of the people will reek of - eek - socialism. Can't have that in America, right?

But George Bush is an extremely evil man, and this is where it gets tricky. I feel like I want to do anything I can to get him out of office, but what are (is) my choice(s)? Bill Clinton and Al Gore? I hate focusing on the two-party system, but realistically, American politics offer the Republicans and the Democrats (two rights within the conservative league) when it comes to the contemporary presidential race. But, say, by voting for the Democratic ticket not only am 1] endorsing a candidate with whom I feel uncomfortable 2] upholding the two-party structure 3] acquiescing to wanting to be governed by this individual and his ideas, I am also falling into the trap of resigning my support to the lesser evil. That is just not a good enough reason to vote for someone.

Then there's the protection to a woman's right to choose that Clinton claims he supports. Having that right is imperative! We women must have the power to do what we want with our bodies if we are to challenge the existing male-dominated power structure. What an insult it is not to automatically, lawfully be able to express the right to have an abortion if we deem it necessary! It's obvious that women empowering themselves is a threat to that structure, and those in power will do anything they can to keep us obliging, to keep us under their thumbs, to keep us churning out babies as though we were incubators in order to ensure that there will always be others coming up to take the place of those already in existing positions. Yet how do we know that Clinton actually supports his stance? Is it mere vote-snatching rhetoric? Think of how many lies politicians lay on the line to sway the masses...

There is strength in the numbers that are not voting. Isn't it true that Bush was elected by something like 30% of the voters? That has got to start signaling that something is wrong. It's not that all people are apathetic, ignorant or lazy. Probably a great portion of non-voters do not feel as though their interests coincide with the platforms of the candidates. Ralph Nader has an interesting proposal that he calls the Concord Principle, an agenda for a new initiatory democracy. Under this, a binding none-of-the-above option would appear on the ballot. Everyone eligible to vote would vote. If this option won more votes than any candidate on the ballot, the election would be nullified. If you think about it, this could be very interesting. It could force more people to pay attention to the choices they make and why they make them, and it could give people outside the two-party political structure an opportunity to formally voice their needs (citizen) or their stances (candidate).

It appears to me that if real change is going to happen, it must come out of efforts that lie outside the system we have now. This will take a lot of work and organizing, but it can be done. People need to talk to people. People need to educate themselves. People need to support others who are trying to achieve the same ends even if the means are different. And that leads me to-

Part 2: Banned in D.C. Note: When I speak about the female gender, I choose the word woman. I spell it w-o-m-a-n. Four years ago I didn't do this. I said girl and spelled it g-i-r-l. I liked the autonomy of the word, autonomous because it had no part of man at its root. I still love that about it, but I've grown into the word woman because I feel it's more encompassing. Maybe it's an age stipulation that I use to define the words, but I know that there's more to it. You can still have that germ of youth, that effervescent lust for life, for living, for activity, for yourself and for others regardless of whether you call yourself a woman, girl, womyn, grrl, etc. None of that emotion of hatred or love or anything between has to be restricted by the semantics of our language. So if you use another set of letters to describe what I label "woman," feel free to fill in your own noun to make it most comfortable and readable for you. Enough of this in-fighting!!

Onward...

With Riot Grrl groups popping up all over the nation, I'd like to share some words on the importance of what this can mean. I understand the value of women getting together and talking about whatever it is that they want to talk about, and feeling empowered by it. Empowered by the dynamics of an all-woman environment. Empowered by the support that people can give if they've been in a similar situation to yours. Empowered by the knowledge that women can give to others. I understand that it's often easier for women to let down their guard and speak frankly and openly about their experiences in a same-sex context. And it's ultimately important to have a "safe arena" for personal expression that exposes one's deepest secrets. Secrets that might not be secrets except for the pressure that our culture has forced upon us, making us swallow our explicit, taboo knowledge - of whatever: being raped, being sexually assaulted, being molested as a child. These shouldn't be kept silent! A person could be eaten alive, slowly, painfully, excruciatingly with this knowledge.

From what I understand, allowing a forum for open expression is a lot of what Riot Grrl can encompass. Each group is different, but each offers the support of women for women, which I regard as utimately positive. But what if men want to take part? What if ideas of "white male guilt" are scouring their soul and they want to reject what it means to be a macho, self-serving, testosterone-ridden, power-hungry MAN in American society? What if they are trying to understand the innate, institutionalized sexism that America rides high and free on and that they, by having a penis, are defined by automatically?

My set of values says get them in on the conversation. Get them in the middle and pick their brains. Set aside time for co-ed conversation on these very topics. This is reality. I think it's safe to say that whatever you do, you are going to have contact with the opposite sex, even if it's just seeing that gender on the street. And this is o.k. But to limit yourself to having meetings with women only is going to give you an incomplete perspective and will not offer the opportunity to share your insight with men who are interested in trying to empathize with the plight of women. The way I see it, having two types of meetings is the key: one with all women, one with women and men. And if the males see the need to have their own same-sex collaborations, so be it. There is so much people can learn from each other... Limits should not be set on that possibility.

I've read in Riot Grrl fanzines and flyers that Riot Grrl is what you make it. You can take as much as you want from what other groups have done and form an amalgam of what best suits your needs as a group. Sounds like a great start. But I wonder how much this is merely rhetoric. When Spitboy, the band I play guitar in and put lots of heartfelt emotion and time into, was in Washington D.C. this summer while on tour, we became the accused focus of a lot of anti-Riot Grrl D.C. hysteria. Why? Because of our stance on separatism. We as a band try not to alienate anyone with our music. We don't write songs for women, but for people (and for ourselves!), even though the content of many of our songs is an expression of how we feel in a society where women are often upheld in traditional, male-dominated roles. We simply write about our feelings, not thinking that we are trying to capture the hearts of women. We don't advocate the affirmative action tactics of Riot Grrl (like at shows where, say, men have to pay a higher door price than women if they don't wear a bra or a skirt, or have to pay more for a brownie at a bake sale) because, in my opinion, the retribution is being focused on part of the support group. True, it's a brilliant way to get people to think about the gender discrepencies that exist in our society, but the people~who are going to your shows, who are buying your baked goodies, are probably the same people who are there for you. They already want to do whatever they can to try to understand. Yet they become the focus of retribution. I could whine and say, "I don't think that's fair," and someone could easily come back at me and say, "That's right it's not fair, the way women are objectified, discriminated against, over-powered. None of it's fair!" and I agree. I'm just uncomfortable with the target audience/support network crossover.

And that has something to do with this next point. Rumor has it that Spitboy has been boycotted by Riot Grrl D.C. Something about "us" not understanding "them." And Born Against, too, for something that Adam wrote in the most recent Excess zine about "Girls Bash Back." And, of all bands, Nation of Ulysees, because, as the rumor continues, someone in the band "would never go out with a Riot Grrl." What is happening here? Banned in D.C. 1992? Sounds much more like high school social politics to me. Of course I don't know the full story, and I'd be interested in knowing more, but from what I do know about our interaction with a number of Riot Grrls D.C., I cannot understand how the notion of disagreeing on a couple principles, mainly the idea of separatism, has turned into a Spitboycott. To me, we are working toward such a similar end. We can simultaneously disagree and understand. This is tolerance. This is having patience for a view that differs from your own. How can you learn anything if you automatically write off what challenges you? How can you possibly modify an idea without hearing the other side? I find it difficult to comply with the rigidity of dogmatic party platforms. The beauty of any organization is the uniqueness that the individuals involved bring to the forefront. Individuals will have, do have and can have differing thoughts on a subject. This is great! It's what makes us all learn from each other.

We need to stop pointing castigating fingers at those who are not "us," and start to include others in the larger fight. It's only a start, but this is how any revolution begins.

En solidarite, Me

P.S. I thoroughly encourage people to get together and talk about issues, whatever they may be. You know you don't have to do this under the auspices of "Riot Grrl." You can call yourselves anything you want. The important part is just doing it! For any groups who are already talking, organizing, etc., I'd love to know the details. Write to me at the Spitboy address: PO Box 40185, Berkeley, CA 94704-4185. Thanks!

I was walking down Telegraph Avenue here in Berkeley when I heard some kind of ruckus. It sounded like a political protest march, which happens pretty often here, so often in fact that most people don't pay any attention.

It wasn't much of a parade, as it turned out. About six people, in fact, and they were having trouble making their way through the crowds of frat boys, spare changers, tie-dye salesmen and suburban shoppers who normally throng the Avenue. The final indignity came when a Berkeley cop stopped the "march" and warned them for crossing the street against the light.

"Fuck your system, fuck your rules, we won't be your capitalist tools," yelled one of the marchers. The cop rolled his eyes and said, "That's fine with me, but you'll still get a ticket for jaywalking." Then he made them all stand nicely on the sidewalk until the light turned green, and they continued on their way to the UC campus.

I thought I'd tag along and see what cause was at stake here. When I got to campus, I saw that the leaders of the march were my old friend Spike Anarkie and his sidekick, Chuk E. Kaos. Along with them were were Dirt and Snarl, two new crusty punx who recently turned up in town. There were a couple other people that I didn't recognize, and they were yelling at Spike and Chuk, who of course were yelling back and threatening to kick their asses.

The two strangers were from something called the RCP, which according to Spike, stood for "Retro Commie Posers," and apparently they wanted to be part of the protest rally that Spike and Chuk were setting up. But Spike wasn't having any part of that. "You guys don't support anarchy!" he yelled. "You're just a bunch of communists. You're worse than *Maximum Rocknroll*!"

Hearing the name of this magazine mentioned, I stepped in, thinking that perhaps I could mediate this dispute. Spike glowered at me. "Speak of Satan," he grimaced. "I suppose Tim Yohannan sent you over here to make sure us real punks didn't do anything that wasn't politically correct."

"No, not at all, Spike," I said. "I just figured that since there weren't very many of you here for this rally, maybe you should join forces instead of fighting among yourselves. So what is it that you're protesting

here today?"

"We're organizing a boycott of the elections," he said, "and obviously you wouldn't be interested, since you've totally bought into the fascist system that runs this country."

"Well, it's true that I might not fully agree with your analysis, Spike, but if these guys here want to boycott the elections too, why can't you have a rally together with them? Then at least there'd be six of you instead of only four. Maybe you'd even get your pictures in the paper and get some publicity for your views."

"Fuck the mass media," said Spike. "They'll never let the people hear the truth about these fake elections. If they did, the whole system would fall like the rotten piece of shit that it is."

"But Spike," I said, "more than half the people already don't vote and the system hasn't collapsed. If anything, it's more repressive than ever."

"That's because of people like you," he yelled. "You tell people that revolution is stupid and they should vote for Bill Fucking Clinton. Dude, you totally sold out the punks."

Meanwhile, the two RCP guys had started their rally. They unrolled this banner that said, "The People Won't Be Fooled By Your Phony Election, They'll Be Out In The Streets For Mass Insurrection!" The kid holding up one end of the banner couldn't have been more than 15. He was really small, and looked kind of scared. At the other end was this big fat guy who I always see around Berkeley handing out leaflets or making speeches or stumbling out of the liquor store late at night. He had a bullhorn, and was chanting some slogans that were pretty much drowning out Spike and Chuk E.

"This is fucked," said Spike. "We should trash the Avenue. "Yeah," said Dirt, turning over a trash can. "Got any spare change for beer?"

"No, wait!" I said. "You say the mass media won't give you a chance to tell your side of the story, but what if we talked about why people should or shouldn't vote and printed it in Maximum Rocknroll? That's practically the mass media."

"No way, Livermore," growled Spike. "You'd just take whatever we said and make fun of it with your sarcastic comments. And besides, that would be elitist. What about all the punks that don't know how to read? And the ones that can't afford two bucks to buy your overpriced capitalist ripoff fanzine?"

"But Spike," I argued back, "what about all the punks who are deaf or blind, or who can't afford to come to Berkeley to listen to your speech or watch you trash the Avenue? Besides, if they were real punks, they wouldn't pay two bucks for MRR, they'd steal it, wouldn't they?"

Even Dirt and Snarl had to admit I had a point there. So everyone agreed to let me start up my tape recorder and what follows is an unedited transcript of the ensuing discussion. I'll let MRR readers draw their own conclusions.

Spike: *I just want to say that all elections are phony. We shouldn't be choosing our leaders, we should be destroying them.*

Chuk: *Yeah, fuck the government. We don't need those bastards interfering with our lives. I can't even break a goddam bottle in the street without some pig trying to fuck with me.*

Dirt: *Is Whatshisface Clinton going to change anything that matters? Everything's still going to cost money and people are still going to have to go to fucking jobs and pay taxes and put up with all this society shit.*

Snarl: *And they're always fucking with me whenever I go to collect my food stamps. They don't give you enough to live on anyway, and you can't even use them to buy cigarettes or beer. That's fucked.*

Larry: *That brings up an interesting point, though. If there was no government and nobody worked or paid taxes, where would your food stamps come from?*

Spike: *Livermore, you're so stupid. Everything would be free. Just answer me this: where does money come from? The government, right? So if there wasn't any government, there wouldn't be any money.*

Larry: *Gee, Spike, I hadn't quite thought of it like that. So what you're saying is if there weren't any government or any money, then everyone would make things and give them away to each other just to be cool?*

Chuk: *Yeah, like the punks already do. Except they'd only make worthwhile things, like fanzines and records and beer, not all that useless junk like designer jeans and high-rise office buildings.*

Larry: *Well, I could probably do without designer jeans and high-rise office buildings too. But what about more basic things, like food or clothes? Who would make them?*

Snarl: *That's so stupid. You can get hell of clothes and food in dumpsters. You can steal. You can spare change.*

Larry: *Not if there's no money and everything's free. And nobody would throw old things away if there weren't new things to take their place.*

Dirt: *Fuck your intellectual bullshit. We're supposed to be talking about the election, anyway, not some pseudo-liberal political philosophy.*

Spike: *Yeah, Livermore, you always try to change the subject and be all logical and shit. Just tell me this. Do you want Bill Clinton and Tipper Gore and the rest of those suit and tie creeps running your life?*

Larry: *Well, the last I heard, Tipper Gore wasn't running for anything, unless you're one of those old-fashioned guys who thinks that a wife is just some kind of extension or attachment to her husband. And I don't expect Bill Clinton to run my life any more than George Bush has, or Ronald Reagan. But I do think he'd do a lot less harm than those guys have.*

Chuk: *So you're only voting for him because he's the lesser of two evils. But the lesser of two evils is still evil.*

Larry: *Yes, I seem to have heard that slogan somewhere before. But the greater of two evils is still more evil, and that's what'll happen if George Bush gets re-elected.*

Snarl: *Dude, it's not going to make any difference whether Bush or Clinton gets elected. They're both the same.*

Larry: *Are you sure about that? Do you even know what the main issues of this election are? Do you know what Bush or Clinton have to say about the economy or education or the environment? Do you know what kind of justices they'd appoint to the Supreme Court?*

Spike: *Man, fuck that shit. I'm sure I care who's on the goddam Supreme Court.*

Larry: *If you don't care about the Supreme Court, then maybe you don't realize that until about 25 years ago, you guys couldn't hang around on the street the way you do scrounging change and just being general bums because the police could have hauled you off to jail for vagrancy. It was the Supreme Court that threw those laws out. And what about all the women who died from illegal abortions before the Supreme Court changed that law? Or how we used to have censorship in this country? Bush has been appointing Supreme Court justices who want to put things back the way they used to be. I think that's kind of important.*

Spike: *I don't need no court to tell me what I can or can't do. What we need in this country isn't a change of government, we need to get rid of government. We need a fucking revolution.*

Larry: *And who's going to lead this revolution? You and your six buddies? If you took every single anarchy punk in the United States, there might be enough people to take over Telegraph Avenue for a few hours, until the National Guard or the Army got here. Meanwhile life goes on just like it always has in the rest of the country. Children are still suffering from malnutrition and no health care and lousy schools, the cities are still free-fire zones for cops and robbers, we're choking on our own pollution and working for shittier wages under worse conditions. And you guys think throwing a brick through a window or convincing a few hundred people to boycott the election is going to change that?*

Chuk: *Livermore, you're just brainwashed. You think you're going to get something accomplished through the government and society. All the government and society ever do is fuck with you. That's why they exist.*

Larry: *I know it's against your religion, but maybe you guys might at least try reading a book once in a while, or listening to some political opinions besides the ones on your crustcore records. Even real anarchists, which you guys definitely aren't, understand the need of people to work together in cooperative enterprises, which is just another way of describing society. And the only way government is ever going to disappear is if it's not needed anymore. Until you can do a better job of paving streets or educating kids or stopping criminals from killing people, nobody is going to be interested in what you have to say.*

At that point, Dirt and Snarl, who'd been looking progressively more bored and pissed off, threatened to throw me through a store window if I didn't shut up with my fascist bullshit, so that kind of brought the discussion to a close. They ran off to do some looting, and I went home to write my MRR column.

I looked at the last couple issues and realized that I'd said much of what I had to say about this election in issue #112. And then I looked at the letters section of issue #113 and noticed that Felix of *Profane Existence* had done a pretty good job of putting forth the opinions of Spike, Chuk, Dirt and Snarl. "The state cannot be reformed, it must be destroyed!" he declares, and "I will settle for nothing less than anarchy and freedom." Yes, Felix, and monkeys will fly out of my butt dropping free LSD tabs over the city of Minneapolis.

What really griped me about Felix's "reasoning" was his claim that voting helped perpetuate a system in which "if you are a woman, minority, poor or gay you will be discriminated against and treated like a second class citizen." That conveniently ignores every lesson of history. While it's true, as Eric Wilson correctly pointed out in his letter to MRR in that same issue, that most progressive change has started out with people marching and protesting and otherwise bringing pressure against societal institutions, it's also true that government has repeatedly intervened to ratify and protect the rights of minorities. If it wasn't for the Supreme Court and Eisenhower sending the troops into Little Rock, we might still have segregated schools in the Deep South. If it hadn't been for that same Supreme Court,

women would still be dying from back alley abortions, and if Felix's candidate, George Bush, wins this election, they'll be dying again.

Yes, that's right, I said Felix's candidate for president is George Bush. Because for all his rhetoric about anarchy and revolution, Felix is urging you to help Bush get re-elected. It's quite simple. Regardless of what you think, it's about 99.9% certain that come November 3 either Bill Clinton or George Bush is going to be chosen as the next president. Since I don't think there are a whole lot of Republicans among the MRR readership, every one of you who doesn't vote or who votes for a minor party candidate is in reality voting for Bush. You can protest all you want that what you're really voting for is revolution or radical reform, but they're not on the ballot. It's like when you're a kid and your mom asks you whether you'd rather do your homework now or wash the dishes. "Uh, actually, I'd rather eat ice cream and watch TV." Well, that's not one of your options.

People like Felix belong to a privileged class, educated white males who if they cut their hair and put on a suit and tie, can step right back into mainstream society. Millions and millions of Americans don't have that option. They're worried about surviving, about being able to obtain enough food for their children, about what's going to happen to them if they get sick and don't have enough money to pay the doctor, about how they're going to pay the rent if the factory closes down and moves to Mexico. A few white boys with funny haircuts playing revolution isn't going to do fuck all for them.

I'm not claiming that a President Clinton is going to cure all our ills. He may accomplish little or nothing, but at least he isn't the head of a party dominated by the most fanatical bunch of hatemongers and bigots since the heyday of Nazi Germany. His policies on health care and education and unemployment and minimum wages don't go nearly far enough, but at least he recognizes that these are issues of vital importance to the American people. George Bush stands for a political philosophy that says you can go fuck yourself if you don't have money and connections. Clinton at least gives lip service to the idea that government has a responsibility to safeguard the welfare of its citizens, and unless I'm a total sucker, I think he actually believes it.

Clinton's wrong on a lot of foreign policy and military issues, too, but I think he's a lot less likely to run around the world massacreing third world populations whenever it seems profitable or advantageous to his political ambitions. In sum, he's far from perfect, but he's the best choice we have. George Bush, on the other hand, represents a national nightmare, a cancer on the body politic. He may well be the worst president this country has ever had. He's certainly the worst in my lifetime, which goes back to Harry Truman.

And I think as a result of being older, I have a different perspective on things. People who grew up in the 70s and 80s might not fully grasp what dire shape America is in today, or how drastically things have worsened during the past 12 years of radical Republican rule. But I can remember a time when it would have been shocking to see people sleeping in the streets, or begging on every corner, or fishing through garbage cans for their dinner. These are common sights in every American city today, but it wasn't always like that.

When I graduated from high school in 1965, it was taken for granted that I could go to college if I wanted, even though my family didn't have nearly enough money to pay for it, because the government would pick up the rest of the tab. Or, if I didn't want to go to college, I could get a job that paid enough to support not only me, but a family if I chose to have one. And, believe it or not, enough so that I could not only afford to rent an apartment, but actually buy my own house and car. You kids getting out of high school this year, you know of many jobs like that?

No, not everything was peachy keen back then. There was a lot more racial and sexual discrimination than there is today (but not nearly as much as there'll be if the extremists now in control of the Republican party get their way). While it was nice to be able to get a good-paying job, working on the assembly line in an auto factory wasn't my idea of how to spend a meaningful life. But I think the biggest difference was not economic, but in the spirit that pervaded the country. In all sectors of society, even in those most oppressed, there was a feeling of possibilities and progress, a sense that the future was wide open. Today it's more a case of people desperately hoping they'll be able to hold on to what they've got.

The greatest progress will continue to be made on a small scale, in our own communities and families and affinity groups. But at the very least, we need a national government that is not determined to crush our every aspiration. Perhaps it is too much to hope for one that will actively assist us in our efforts, but if nothing else, it would be nice to not have to worry about getting thrown into a concentration camp.

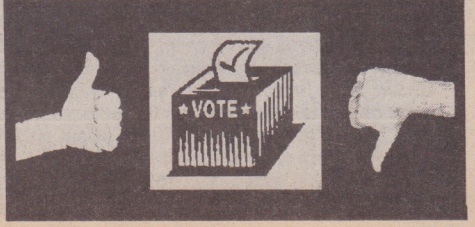
Anyway, that's my take on the elections. I think not voting this time around would be very foolish, just as foolish as it was for me and a lot of young people like me to skip the elections in 1968 and 1980 (the only ones, by the way, that I haven't voted in). In both of those years, America took a drastic right turn because people refused to vote for a Democratic candidate who wasn't "liberal" enough. After Nixon won in '68, his attorney general John Mitchell said, "This country is going so far to the right you won't even recognize it." It did, and I don't like it one fucking bit. Drag the zombie neo-nazi Republicans out of the White House and drive a stake through their heart this fall, and maybe, just maybe, we'll have a chance at turning this country into a decent place again.

On more crucial punk rock matters (he said sarcastically), I'd like to point out that the reason that Jeff Bale never sees me at punk rock shows (I generally go to two or three a week) is that what he thinks of as punk shows mostly take place in San Francisco bars, in other words, at places where about half of you MRR readers wouldn't be allowed because you're not 21. Basically, I don't enjoy hanging out with a lot of loud, drunk adults pretending to have fun while sucking up to some corny rock bands who'll be signed to major labels by next year unless they can hook up with an agent or a manager sooner. Like it says in the breathless Frisco "scene report" that ran in MRR last month (no doubt after it was rejected by Sassy), and was in reality a guided tour of a bunch of dirtbag bars that were washed up before they even opened, "SF FUCKIN ROCKS!" Yeah, that's exactly what the fuck is wrong with it. Dude, I lived through the pre-punk 70s; if you guys want to do it again, fine with me. I'll stick with Gilman Street, thanks.

To vote or not to vote? Many leftists/radicals/punks have various answers to this question. Some say absolutely not because it will only legitamize the governments authority over you. Others say it won't make a difference. Some even think voting Republican will make the system fall faster because the more oppressive the government is the more likely there will be a revolution. There may be some truth to all of these opinions, but I say vote anyway.

I'm going to vote against George Bush and his administration. I'm voting against them not only because I think they're greedy Nazi pigs, but because I want to get the personal satisfaction of helping to destroy their assinine political careers! Since I'm living in this fucked up country I'd rather live under a lesser fascist than an outright dictator. Obviously, voting against them isn't going to create an Anarchist society or some sort of people's revolution. But in the meantime, while I'm doing what little I can to help build an alternative society and smash this one, I want as few laws passed over me as possible. The conservatives keep passing more and more laws to make it harder and harder for the underground, protesters, organizers, and people to exist. They're trying to kill any self-determination or any inkling of freedom that even exists. Fuck that bullshit! I'm going to do every single little thing I can to undermine the conservatives and to smash this government! Everything from demonstrating, to informing people, rioting against the state, to resisting authority, speaking out against the oppression and exploitation, to the measly thing of voting!

While the system exists I'd rather live under a president that's supposedly pro-choice, and for gay rights, and wants to make health care more accessible than one that's not. The next president will appoint the next Supreme Court judges and has influence over the dumb congress, and has lots of powers that I don't want the conservatives to have. Remember, whatever party wins this election, we're unfortunately going to have to live under them until we overthrow them. So let's try to take away as much power from them as possible at every level we can. Fuck the conservatives and vote against them!



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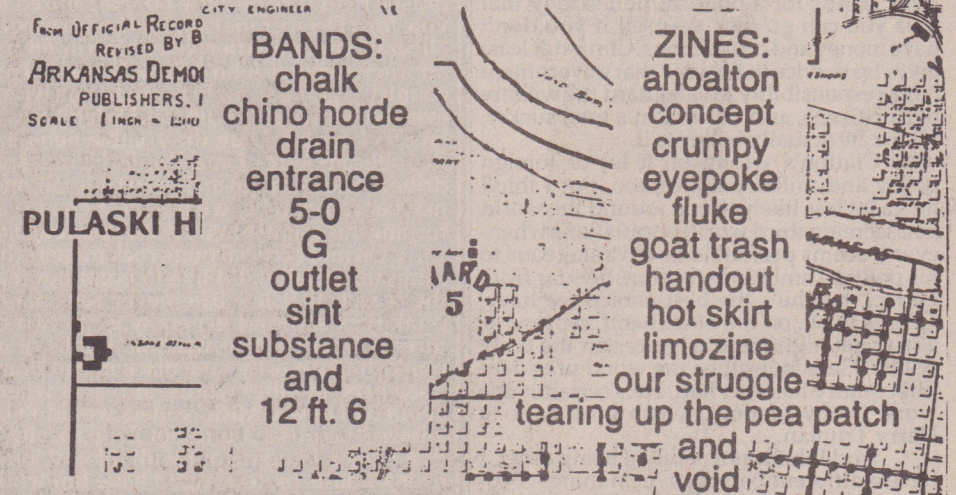

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Supreme Court Ruling Stinks Like Garbage

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The two rulings could increase pressure for Congress to pass legislation that would override at least part of the Court's action and authorize states to restrict the importing of waste. The Constitution gives Congress the ultimate authority to regulate interstate commerce. Measures that would allow limits on interstate transportation of nonhazardous waste are pending in both the House and Senate.

In one case, the justices ruled that Alabama may not impose a special fee on hazardous waste brought into the state. In the second case, the court struck down a Michigan law barring landfill operators from accepting solid waste generated outside the county in which their facilities are located. The court said that Michigan's restriction, although based on county lines, had the effect of excluding garbage from outside the state.

August, 1992

Washington Politics

The Supreme Court ruled that states may not fine federal agencies when they break environmental laws. By a 6-3 vote, the justices barred Ohio from fining the U.S. Dept. of Energy $250,000 for contaminating the soil, air and surface water at the Fernald uranium processing plant .... The Bush administration announced that banks would no longer be held liable for environmental damage uncovered on the property of a borrower that later defaults. The EPA rule change has long been sought by bankers, who fear being stuck with the responsibility for cleanup of toxic wastes and other hazardous materials on properties they take over through foreclosures.... Rachel's Hazardous Waste News reports that hazwaste incinerators and the web of regulations intended to make them operate safely have come under withering criticism from government scientists and private researchers. EPA officials now admit that hazwaste burners emit hundreds of times more dioxin and other toxic air pollutants than is allowed by EPA regulations....

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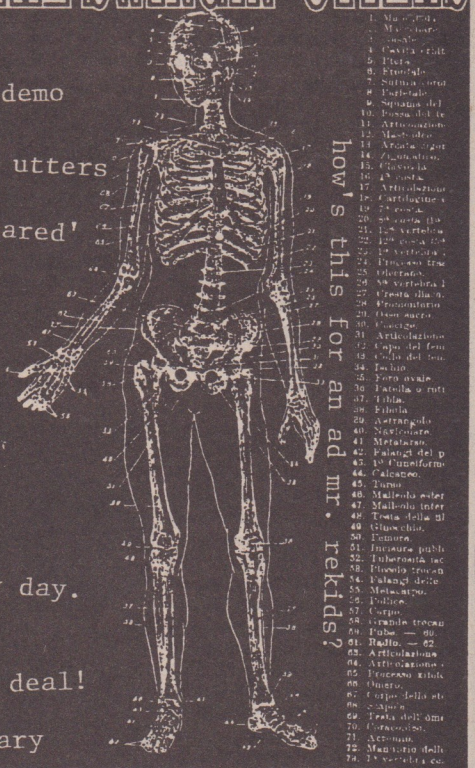

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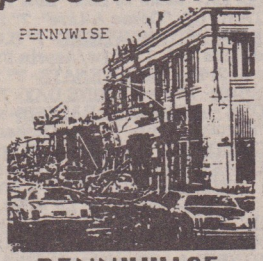

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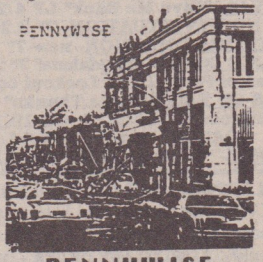

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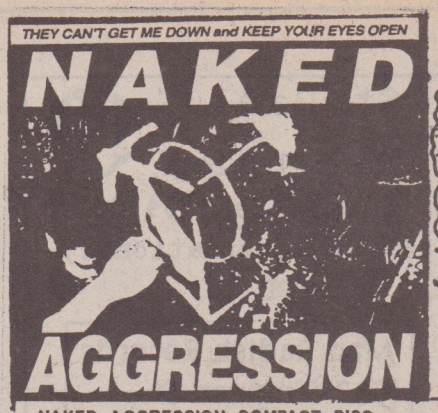

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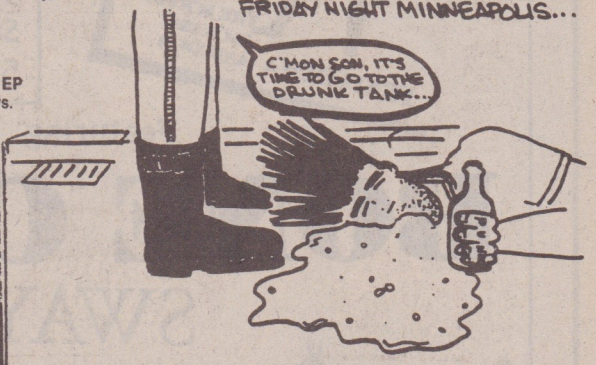

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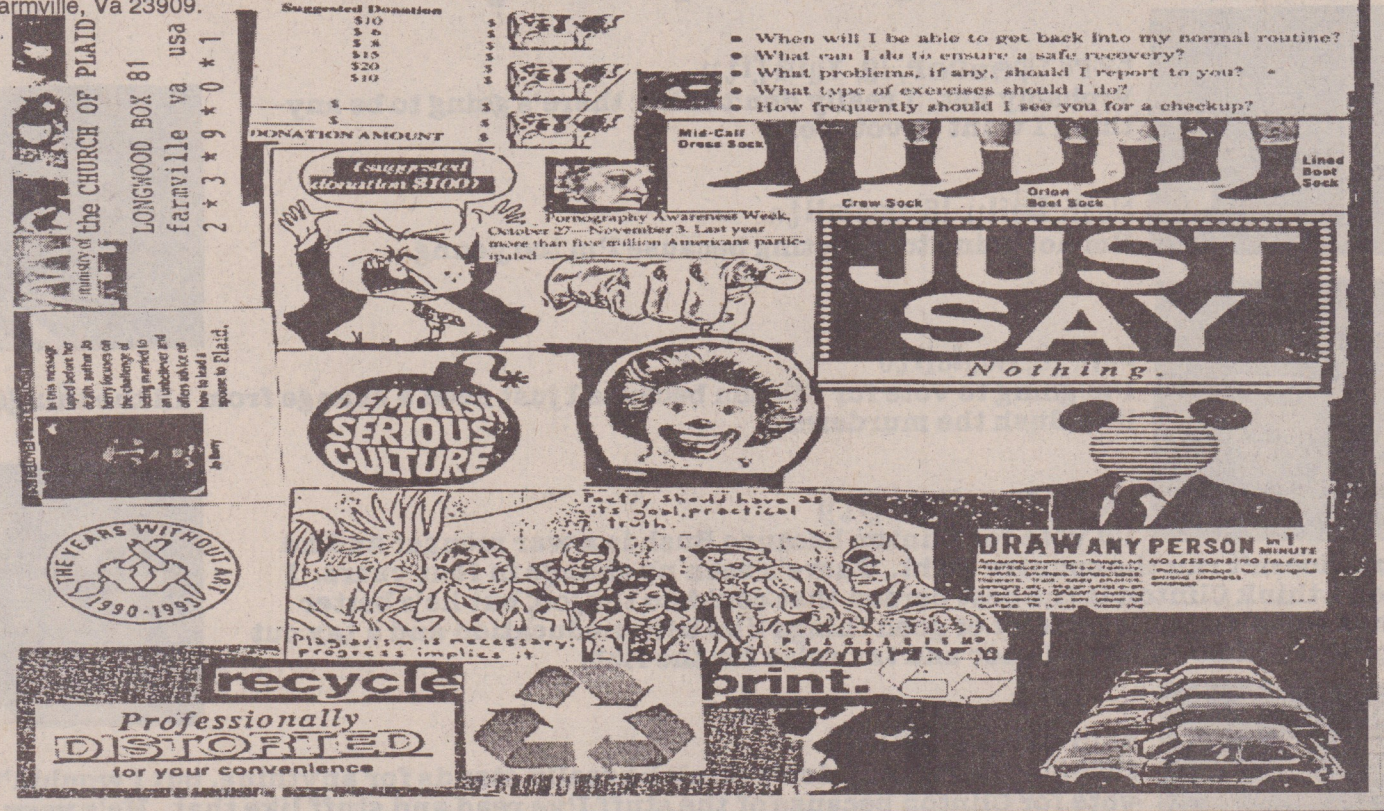
The Ministry of the Church of Plaid, located on the planet you of Earth call Jupiter, broadcasts music, words and noise via WLCX 90.1 FM at Longwood College. This broadcast occurs every Monday at Midnight and continues until 2:00am.

The Church of Plaid digs deep into the bowels of the underground of extremely independent artists and cultural networkers to bring the widest variety ot the most obscure audio and print culture that can be found.

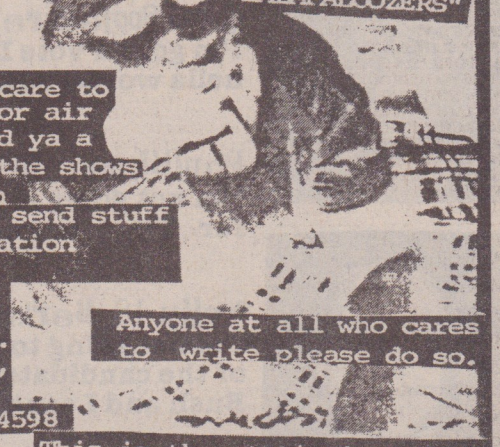
Each show is hosted by the Reverend Thom Birdscheidt. During each show a grab bag of assorted shit is mailed to one lucky caller. Please send shit for airplay or give-away directly to the station at: CHURCH OF PLAID c/o Public Affairs/WLCX/ High St/ Farmville, Va 23909.



SPEED CITY

Hi there. My name's Michael Todd and I do a radio show up here in Canaduh? The show airs bi-weekly from 12:00 AM - 2:00 AM on Thursday mornings. Show's called SPEED CITY RADIO, appropriately named after a song by a gentleman by the name of JIM ASHBY. He used to have a radio show way back in the late 60's early 70's on an A.M. station called CJOE which is now CJBK (Hits from the 50's through 70's). Anyway he had a talk show on CJOE which consisted of people phoning in and discussing many of there concerns. One of the biggest problem's facing the city at that time was the amount of speed and amphetamine use going on whithin the city.

So twenty years after the fact people here have forgotten that the problem ever existed. It seems that the speed has been replaced by B.M.W's and self-oppressed idiocy. Lot"s of people here seem content with being told what to listen to. Lot's of "LALAPALOOZERS"



Anyway, if you care to send anything for air play , I'll send ya a copy of one of the shows I use it on upon request. You can send stuff to me or the station c/o SPEED CITY My address is:

MICHAEL TODD
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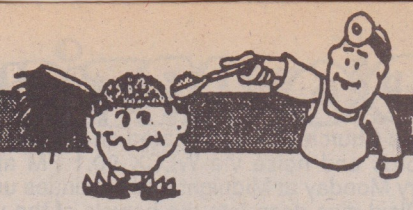


By: Michelle Belacic

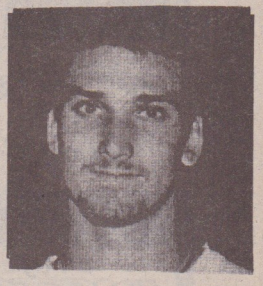
This month's question:

Will you be voting in the upcoming election? Who for?

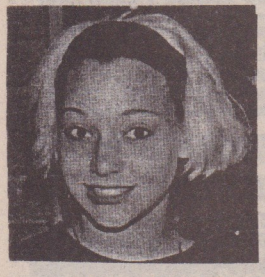
Ezra Spencer, 19, Yuba City
Probably not. I really don't think there's going to be anything I want to vote for.

Noah Baily, 16, Saysalito
I'm not going to be voting because I'm too young.

Dan, 18, Saysalito
I'm going to vote for Clinton because I just need a change from all the things like Bush the murderer.

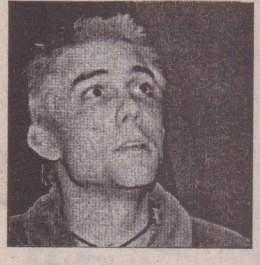


Matt, 16, Foster City
I'd vote for Clinton because Bush is a war monger and he just doesn't run the country right. There's been no change in four years. I don't think Clinton is the best person that could do the job, but he's better than Bush and he's for a lot of good things like better education and a tax cut for the middle class and poor and tax raise for the rich.



Andrea, 17, Fairfield
I'd vote for Perot. I don't think he really stands for anything, but I wouldn't vote for Clinton because of the stuff I've read and stuff like that. He's very discriminatory against women and he doesn't have equal views for everybody. I don't think that Bush did a very good job, he didn't make too much of a positive effect when he was in office.

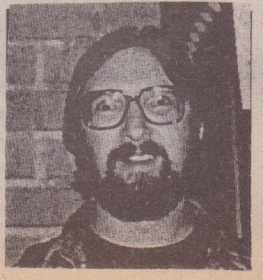
Thaddicus, 19, East Bay
Dammit yes! If Perot comes back I swear I'll be voting.



Chris Applecore, 19, East Bay
I'm gonna vote Democrat because I think Republican is hella worse, but, I mean, it's all shit.

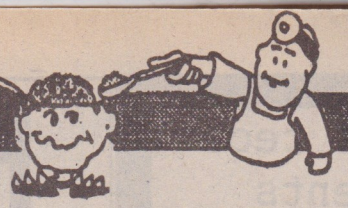
Phyllis, age unknown, El Cerrito
I'm not going to vote because there's nobody good to vote for. I'd rather not vote than pick the lesser of two evils.

Molly, 18, Berkeley
I'm not going to vote because I don't agree with either one of the candidates. I could never see myself voting for Bush and I can't deal with Tipper Gore.



Murray, ageless, Cupertino
I'm going to vote for Clinton because he's better than Bush, even though the second lady will be a little bit weird.

WHATS THE SCOOP ?



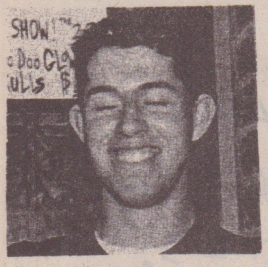
Tom, 18, Belmont
I'm not sure who I'm going to vote for. I don't want to vote for Bush, but I don't want to vote for Clinton because of his running mate. When it gets to the point where I have to choose I'll probably vote for Perot.

Clarissa, 18, Belmont
I'm voting, but I hate Bush and I hate Clinton and I hate Perot because he dropped out and he's a whimp, so I'm going to write in Kurt Cobain, my God. I worship him, so I think he should be president and he's the best man in the world.

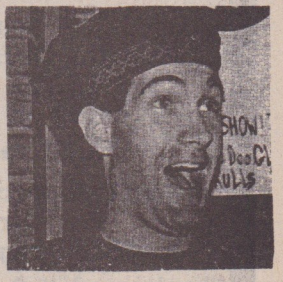
Katrina, 21, Fremont
I'm not going to vote because I haven't registered to vote yet cause I've been moving and I've been busy. If I could vote I'd vote for "none of the above".

Gar, 35, Castro valley
I'll probably write in something stupid like Chumbawamba.

Brian Cross, 18, Antioch
I'm going to vote for Clinton because I figure I'll give idiot number two a chance.



Tony, 18, Sunnyvale
I'm not going to vote because I just don't have the time. I have no motivation to vote and I just don't want to. I know my vote makes a difference, I should vote, but I'm just too lazy. I haven't really been keeping up with what's going on, so I really don't know who to vote for.



Dave, 19, San Jose
Of course I'm voting! I'm going to vote for Clinton. He's a Southern Democrat, which is pretty much the same as a Republican, but he's the lesser of two evils. I'm also going to vote for a lot of local politicians.

Sarah, 18, Berkeley
I'm going to vote for Clinton because he's better than Bush. I just think we need someone else. I'm confused about voting, I know I should vote, but it's just hard to trust anyone.

Julie, 18, Berkeley
I'm going to vote for Clinton because of his views on the abortion issue. Bush has dicked everybody around for too long and a lot of the policies that he's got right now aren't working, nothings working and a change has to happen. Bush's stance on abortion just makes me sick and there's no way I'd vote for him.

bullet! rec.
presents

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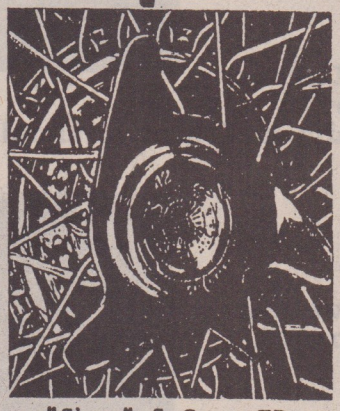

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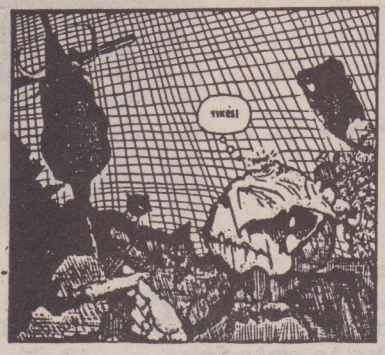

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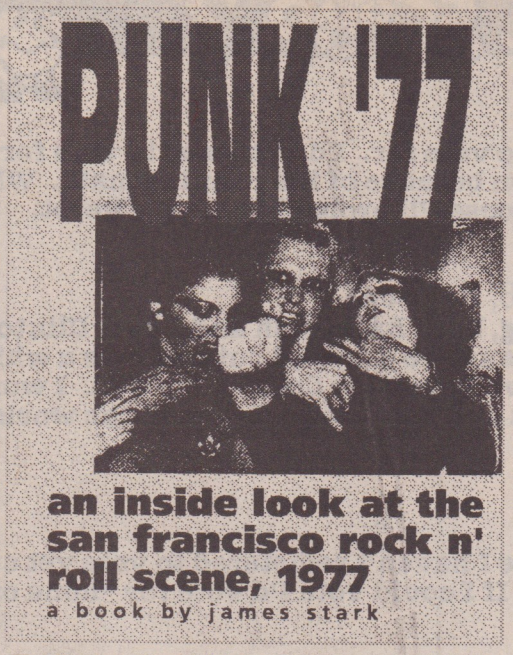

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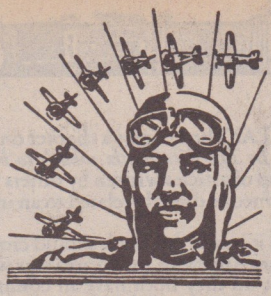

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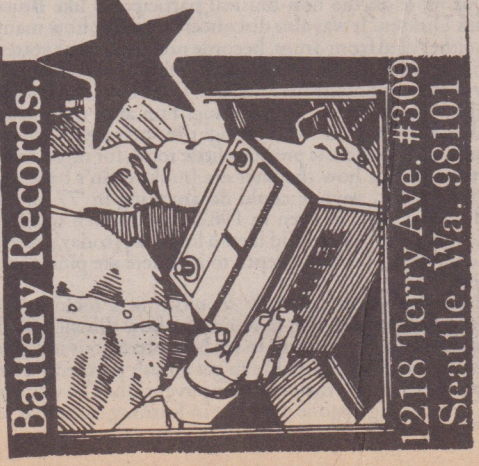

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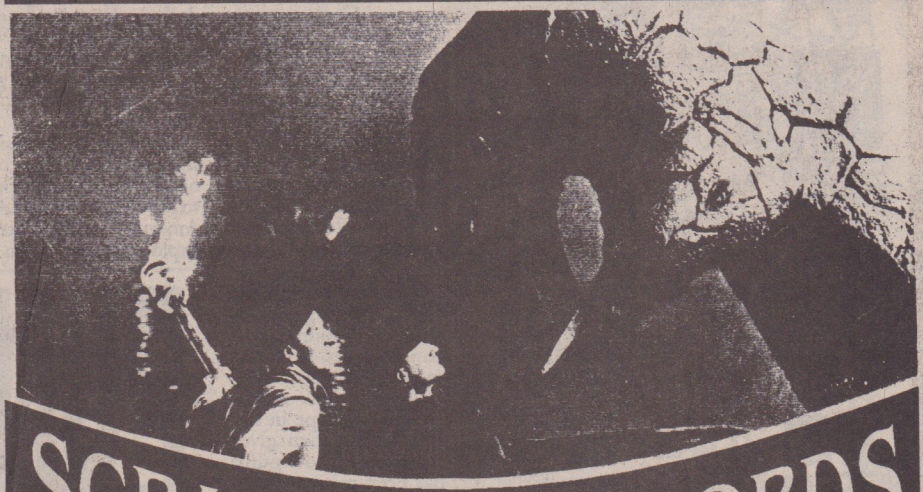

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BOOK REVIEWS

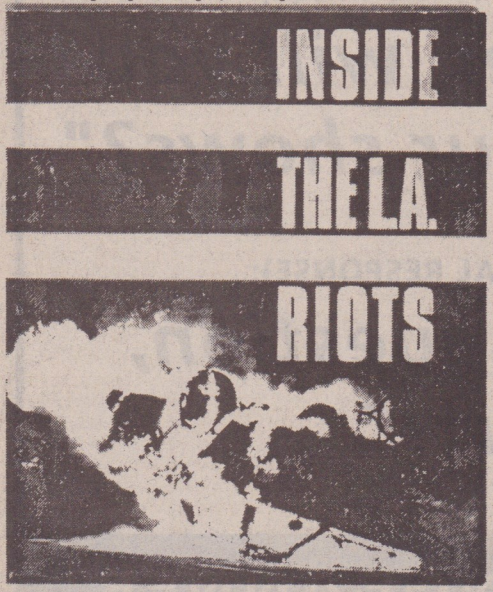
Reviews by: Harald Hartmann, Tim Yohannan

The Philosophy Of Punk *(more than noise) 110 pgs,* ($5.00ppd: Craig O'Hara, 150 Black Walnut, Etters, PA 17319)

Can anyone believe someone would write a book entitled, *"The Philosophy of Punk"*? Craig did, and the purpose was to graduate from college. And all these years I thought punk was just an excuse to get drunk and mosh in the pit. No! Punk has a philosophy.

The author starts by exploring some of the defining characteristics of punk, and comparisons to other movements, most especially the dada movement of Europe in the 1920's. He then gives examples of how punk has been misrepresented by the media, and linked to violence, self-destruction, and of course racism and skinheads. There is a chapter on how punk communicates with itself vis-á-vis the fanzine. Then the book goes into the particulars of punk, it's roots in anarchy, direct action, explicit sexuality, and opposition to the dogmas of other brands of so-called alternative movements. There is also a sub-chapter on the straight-edge movement, and an explanation of it's formation, and finally a discussion of truly unique style of punk business practices.

Overall this is a very in-depth study of punk values, and how punk looks out towards the straight world. This book may not necessarily be reading all of us would want to engage in, nevertheless I felt it is excellent for understanding punk, especially the highest ideals that it has aspired to obtain. But then again it's ok to put philosophy into punk, but don't let the fun be taken out. (HH)



Inside The L.A. Riots *(What Really Happened and Why It Will Happen Again)* 154 pgs, ($13.95 ppd to: LA Riot Book, 100 East 85th St., New York, NY 10028 /)

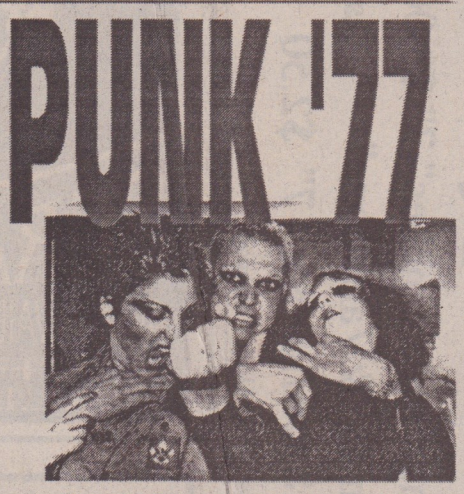
Folks, this is the authoritative text on the Los Angeles riot this past spring that started as the result of the police beating of Rodney King, and the subsequent not-guilty verdict rendered by the nearly all white jury in Ventura County's conservative enclave Simi Valley.

The book is published by the Institute For Alternative Journalism, a non-profit organization dedicated to strengthening the alternative press.

It is divided up into six main chapters. First is the *roots of conflict* , a historical view of the economical exploitation and police repression in south -central Los Angeles. Then comes *on the scene*, a chronological description of the violent events themselves. The third chapter is about the reaction across America, and descriptions of those riots that occurred in other cities. The fourth chapter is entitled, *making sense* which explores the personal aspects of the riot, who did the rioting, and who suffered the most from the aftermath.. It gives an interesting report on the Korean community, a group of people who suffered both at the hands of the rioters, and the lack of police protection.. One very interesting question in this section asks 'who are the real looters?" Are they the rich whites who make money off the black community, or the poverty stricken residents of south-central LA? Then comes a chapter on the media, and finally the last chapter entitled, *In The Aftermath: what's to be done* ? Each of these larger chapters are made up of articles written by others who are either apart of the alternative press, or someone directly related to an understanding of urban affairs.

As for myself I find it ironic this book should cross the MRR reviewing desk the same week another American urban area was wiped-out, this time by Hurricane Andrew. What do they both have in common? That millions of people living a marginal existence in a rich industrial country that is controlled by an uncaring racist government devoted solely to the welfare of the wealthy, have lost everything, and probably will receive only a minimal amount of rebuilding aid.

This book *Inside The LA Riots* will give the reader a comprehensive insight into what not only caused this social upheaval last may, but the very base of all the social ills facing America today, racism! If white America is not willing to rebuild non-white America, if white America continues to exploit non-white America then the bitterness, the resentment, and the hatred will most certainly explode again. When and where is anyone's guess. (HH)



James Stark, *Punk '77, An Inside Look At The San Francisco Rock'n' Roll Scene, 1977,* ($16.45 ppd to: James Stark, PO Box 410622, San Francisco, CA 94141-0622)

The editor of this new release, James Stark, made his mark by shooting way cool photos of many early SF punk bands, especially Crime, as well as putting out some of the most eye-catching posters of the time. In this collection, he displays more pictures, augmented by captions from some of the people captured on film, off-the-cuff remarks they made upon viewing the photos today, dredging up memories. Along with this, there are segments of interviews recently conducted with some of the main protagonists of the book. This format is interesting, although there is a bit too much repetition in some of the comments and captions.

The book centers on the one year period from the birth of "weird" shows at the Mabuhay Gardens, up to the point when the Sex Pistols played Winterland and the scene suddenly got trendy. There are good insights into the origins of SF punk, the gathering together of misfits who were dissatisfied with the degenerating 60's/70's music culture, who gravitated together under a yet-as-unnamed umbrella to be self-supporting and stimulated. The main bands focused on are Crime and The Nuns, the people who really kicked things off in that transition period between glam and punk, as well as The Avengers. There are snippets from members of The Dils, UXA, and even L.A.'s Screamers, and more commentary from Vale of the late/great *Search & Destroy* zine.

While we get to find out a lot about a few bands, it would've been nice to hear more about some of the other groups only touched upon like The Zeros, Grand Mal, etc, as well as more on the non-musical participants like Bruce Conner, Mindaugus, Dirk Dirksen. It was also disconcerting to see how many of those originators have either died from drugs, become pretentious, or gotten old and wimpy. And while it was harder to be a punk (or rebel or whatever you want to call it) then, it was more spontaneous and fun. The book laments the way things went downhill when suburban people caught on after the Pistols show and the TV special about UK punk, and brought in their more violent tendencies and Brit imitations. But there is precious little room for those ruers to be so high-and-mighty, seeing as how the later era punks didn't have the luxury of being so creative. Fact is, anyone could do anything in '77 and it would've been fresh and new. Today, or even in 1982, it was much tougher being original. And while those early punks did have a lot to say, today's scene is much more widespread and has a lot more depth to it. There are pluses and minuses to all eras of punk.

I would recommend this book not only to old-timers looking for nostalgia, but especially to young punks who have no idea how this all got off the ground, who take today's punk for granted, to see how precarious it was at birth, what a fluke it was, and to perhaps be able to get a fresh perspective on today's scene needs—especially vis-a-vis major label intervention. The value in such a history lies not in bemoaning bygone days but in learning from that to improve things now. (TY)

MOVIE REVIEWS

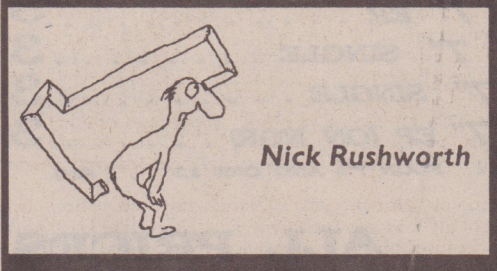
Alvar Nuñez Cabeza de Vaca was the treasurer of King Charles V of Spain, an aristocratic gentle-man of Seville. In 1528 he and a galleon full of would-be conquistadors ship-wrecked off the coast of Florida and dis-appeared from European eyes for eight years. In 1538, accompanied by three companions, the only other survivors of the wreck and subsequent wanderings, Cabeza de Vaca reappeared in the Vice Royalty of New Spain (Mexico) along the Pacific Ocean. He had many stories to tell.

Eventually the Spaniard wrote of his adventures with the Native North Americans and his sympathy for the destruction of their way of life in his autobiography. That book, **Cabeza de Vaca**, has been turned into a film by Mexican director Nicholas Echevarria, ironically as part of the hemispheric quincentennial celebration of Columbus' "discovery" of the Americas. To date it is one of the most powerful portrayals of the tragic meeting between the cultures of Europe and the West Indies that I have seen.

Part of this power derives from the authorship sensibility of Echevarria and cinematographer, Guillermo Navarro's, vision. The imagery of the lost tribes of what is now the southern United States radiates with the sort of dream like perception attributed to shamanistic cultures by anthropologists who have lived with them. It's clear that Echevarria and screenwriter, Guillermo Sheridan, approach these lost societies with respect and very little of the sort of condenscension and sentimentality displayed by Roland Joffe in **The Mission** (1986) or to a lesser extent, Kevin Costner. These Indians are as real and complex as the Europeans who destroy them. They are not ideas.

Another admirable trait of **Cabeza de Vaca** is that it makes great efforts to convey an understanding of the animistic beliefs of the Indians. This is similar to what Bruce Beresford did in **Black Robe** (1991) in his comparing of Catholic estheticism with Indian dream life, though Echevarria is much harsher with Christianity than Beresford was. Alvar, enslaved by a shaman and his armless dwarf assistant, must undergo constant abuse, until he tries to escape but is stopped by magic. Eventually he learns some magic of his own and becomes a healer. With his new art he experiences visions, cures the sick and wins the love of those that have enslaved him as well as his freedom. When he apparently resurrects a dead Indian girl his Christian companions fear he has become a sorcerer and worn him what that might mean in the Spain of the Inquisition, if they ever make it back to their home. Alvar becoming more Indian than Spanish is shattered when, returning to European controlled lands, he sees what his own people have done to his adopted people, often in the name of his own European God (he is asked to help recruit slaves to build a cathedral). While two of his companions celebrate their return he, and his closest Christian friend, the black Moor Esteban, mourn the genocide they see around them.

Juan Diego plays Cabeza de Vaca. It has been released in the United States by Roger Corman. See it if you get a chance.



Nick Rushworth

Substitute Calgary for Wyoming, pigs for sheep, Jaimz Woolvett for Brandon de Wilde and Clint Eastwood's **Unforgiven** could pass for his second (after 1985's **Pale Rider**) sequel to the archetype of "psychological" westerns, George Stevens' **Shane** (1953).

William Munny (Eastwood) has been retired from gunslinging to "sodbusting", chasing his sick pigs into the mud around his isolated homestead. His wife, who had guided him away from freelance killing to God and husbandry, died of pneumonia some years earlier, leaving him to raise their two children and bury with her the immunity he had from temptations to revert to older ways. He is coaxed out of retirement by an apprentice bounty-hunter, "the Schofield Kid" (Woolvett), money but not moral suasion (the price is on the head of a cowboy who has slashed the face of a town prostitute). Unlike Shane, Munny has gone longer out of the saddle: in fact, he has trouble mounting his horse and he can't hit a can at ten paces without the surety of a shotgun. He reunites with his former partner, Ned (Morgan Freeman) who was once a crack shot until his eyesight began to fail. Together this ragged trio set off for "Big Whiskey" to collect their $1,000. Meanwhile, another bounty hunter, "English Bob" (Richard Harris) has similar ideas, but by the time he reaches town, he is intercepted, beaten to a pulp and run out by the sheriff Little Bill Dagget (Gene Hackman). His biographer, W.W. Beauchamp (Saul Rubinek) stays behind in the hope that Dagget will turn out to be a real western hero and not just a sadist under cover of a tin star.

One of the **Unforgiven**'s best scenes is the bungled killing of the cowboy's accomplice, after which Ned decides that he no longer has the stomach for the job. While Munny and the kid go on to complete the contract, Ned is captured by Dagget, tortured and killed. The kid is so disturbed by his initiation that he opts out of his share in the bounty, leaving Munny to wreak havoc on "Big Whiskey". While the plot is consisted of fairly formulaic stuff, there is nothing standard about its treatment.

In Eastwood's trademark laconic and minimalist style (this is his thirteenth outing as actor-director), **Unforgiven** could be as much an elegy on his own career-mythology as **The Man With No Name** and **Dirty Harry** as it is a thoroughly modern Western with enough nods to the demands of the marketplace not to disappoint fans of shoot-'em-up swagger. It is, in its own way, a truly 90's film: a synthesis of 70's cynicism with 80's commercialism, of the 'social', 'psychological' westerns of the 40's and 50's with the comic-strip violence, amorality and cash-consciousness of the spaghetti's. Here also, Eastwood persists with the exorcism of his twin debts to Don Siegel and Sergio Leone, a process that began with **The Outlaw Josey Wales** (1976). He is at his best in those brief flashes when he almost steps outside a film to deliver a mockingly critical appraisal of his own persona: Munny's repeated insistence to Ned that "he ain't like that no more...killin' and drinkin'"; he can't regale the kid with glory stories because he can't remember them ("I was drunk most of the time", a line mumbled in between mouthfuls of whiskey).

If **Unforgiven** derails will depend on your view of the ending; his massacre of the townsfolk of "Big Whiskey" played to cheers in the audience I saw it with. And knowing how critical to word-of-mouth and then, to the subsequent box office are the last few minutes of any film, the climax to **Unforgiven** either conforms to its general dissonance or to craven compromise. For me it was a kind of desperate collapse in the film's tug-of-war with it's own heritage: as Munny, this self-confessed "killer of women and children", wheels around on his horse blinded by alcohol and teeming rain, shotgun in the air, vowing to kill every last human within range and burn the town to the ground, I felt from the uncomfortable shifting of the people around me that they heard The Western's death rattle.

Eastwood's career has veered maddeningly between films that are purely commercial pot-boilers (**The Rookie** is typical), others that constitute an attempt to explore the good, bad, and ugly elements of his own success (like **Pale Rider**) and some genuinely proficient treatments of unfamiliar material (**Bird, White Hunter, Black Heart**). Even in spite of the problematical ending, there is so much good stuff in **Unforgiven** that makes it compulsory viewing for anyone who has ever liked a western. And regardless of Eastwood's advancing age, it bodes well for future directorial efforts.

So much of the disappointed reaction you can have to a film is the function of deflated expectation: the recommendation of friends, the raves of critics, a litany of prestigious awards. **Bob Roberts** was the underground hit (if there can be such a thing) at this year's Cannes film festival, much of the attention generated by Tim Robbins' best actor award for Robert Altman's **The Player**. Here he has written and directed a tale of a right-wing folk singer and entrepreneur turned politician running for the Pennsylvania senate. For those seeking reaffirmation of the sweetness and light of 60's-style radicalism, it should raise a few self-satisfied smirks. For those eager to atone for the indulgences of the 80's, they can wring their hands, beat their breasts and still come out smiling.

For me, it had all the interest of a one-line joke stretched to a near two-hour breaking point. It's problems begin with almost the first frame. Out of commitment to a political bent seriously taken, Robbins' has chosen to tell his story within the frame of pseudo-documentary, a la Rob Reiner's **This Is Spinal Tap** or Robert Altman's **Tanner '88** (where the director concocted Bob Tanner to run for President alongside Gary Hart, Pat Robertson and Robert Dole). Here, however, Robbins' caricature of right-wing lunacy is for political rather than purely comic-satiric aims. We are meant to look at Bob Roberts and see the dangers of moneyed politics and telegenics (the film even appends the injunction ``VOTE'' at the end, incidentally, of the most grotesquely elongated credits I have ever seen on a film) less than admire his undercutting by skillful script and direction. The film is about as engaging and fierce a political satire as an hour of highlights of Pat Buchanan on the hustings.

Bob Roberts himself is part evangelical preacher (Oral "Roberts"?), part perverter of the 60's (too much time and energy is wasted on exploiting his co-opting folk music for non-traditional folk ends and to his inversion of 60's anthems - for instance, Woody Guthrie's ``This Land Is My Land'' is flipped with heavy-handed emphasis) and part embodiment of the excesses of Reaganomics (his campaign bus is fitted out like a mobile stock exchange). His handlers and supporters are invariably of the liberal-baiting, shaven-headed, wild-eyed, rabid, baseball bat-wielding cut. His opponents, including Gore Vidal as the incumbent Senator Brickley Paiste and investigative reporter Bugs Raplin (Giancarlo Esposito) are well-meaning, morally upright, if ineffectual creatures. With this kind of correct characterization and so much of the film invested in Roberts' weirdness, if not incipient madness, and his bad singing, there is nowhere for it to go after its first vain satiric pass. The plot is a campaign between entrenched ideologues, written it would seem, by an ideologue with his own particular axe to grind. Fine stuff for a soap box but not for effective nor entertaining satire.

The acting (from a kind of Altman alumnae gathering; Peter Gallagher, who was great as the ambitious young studio executive in **The Player** is back) is fine (though Alan Rickman, as Roberts' *eminence grise* seems still not to have recovered from his bout of overacting as the Sheriff of Nottingham in **Robin Hood: Prince of Thieves**). James Spader and Susan Sarandon could always land work as newscasters if acting ever fell off. But nothing can overcome the film's ill-conception that collapses into smug self-righteousness. We deserve better in an election year.

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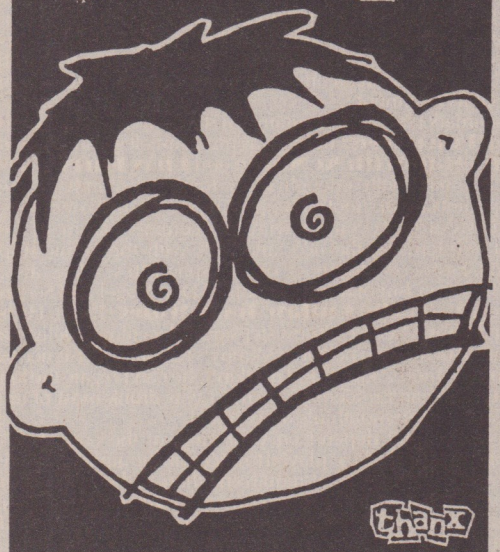

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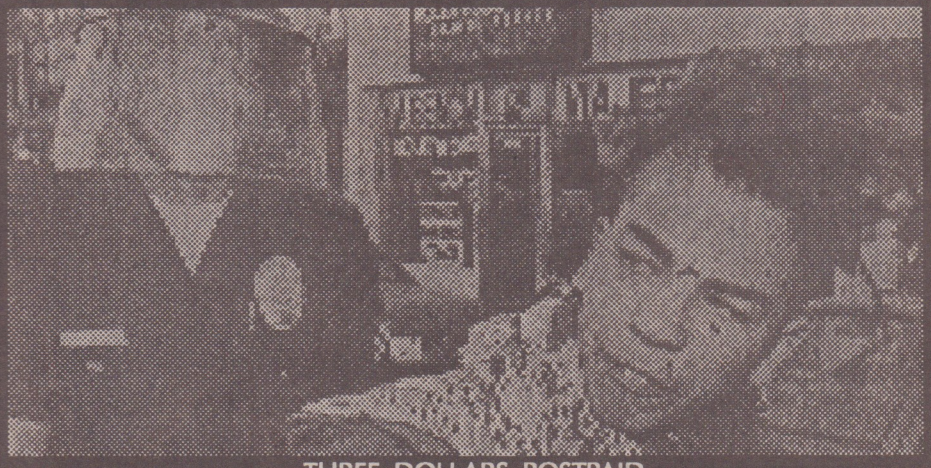

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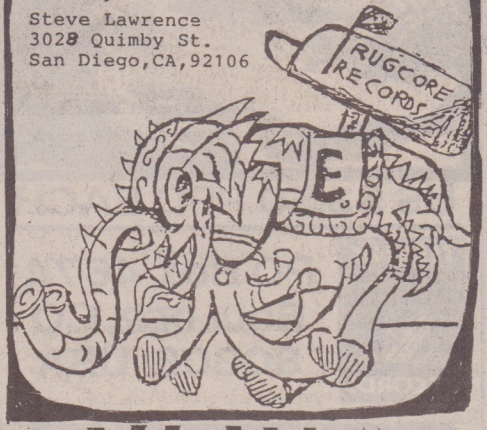

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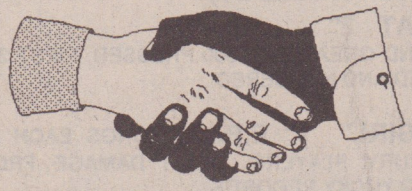

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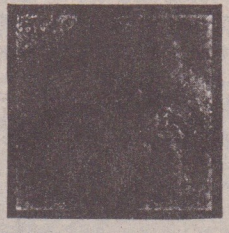

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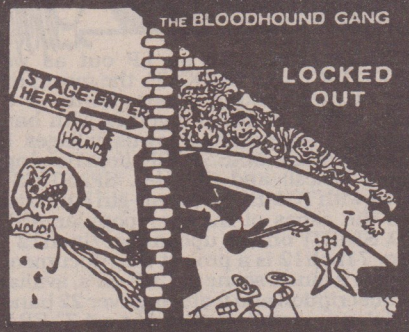

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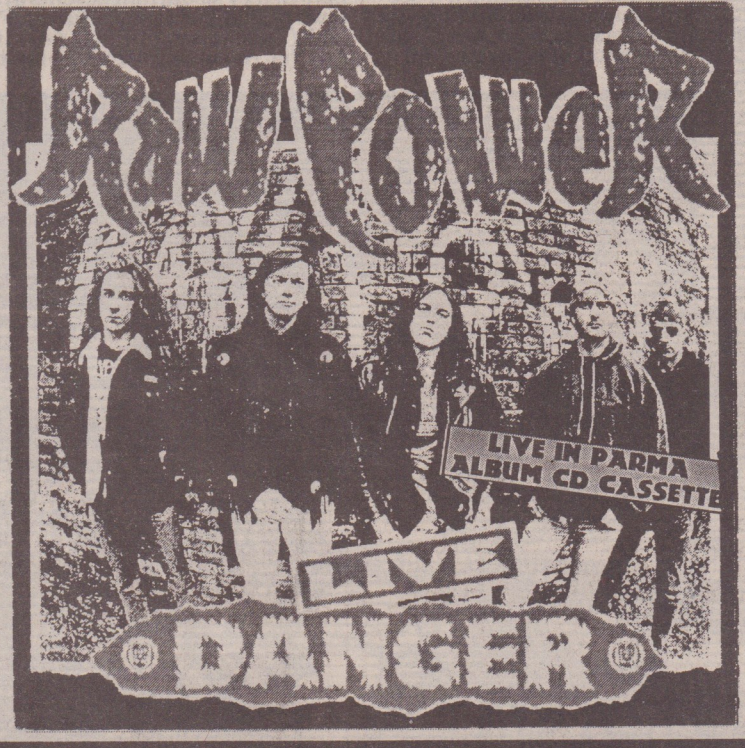

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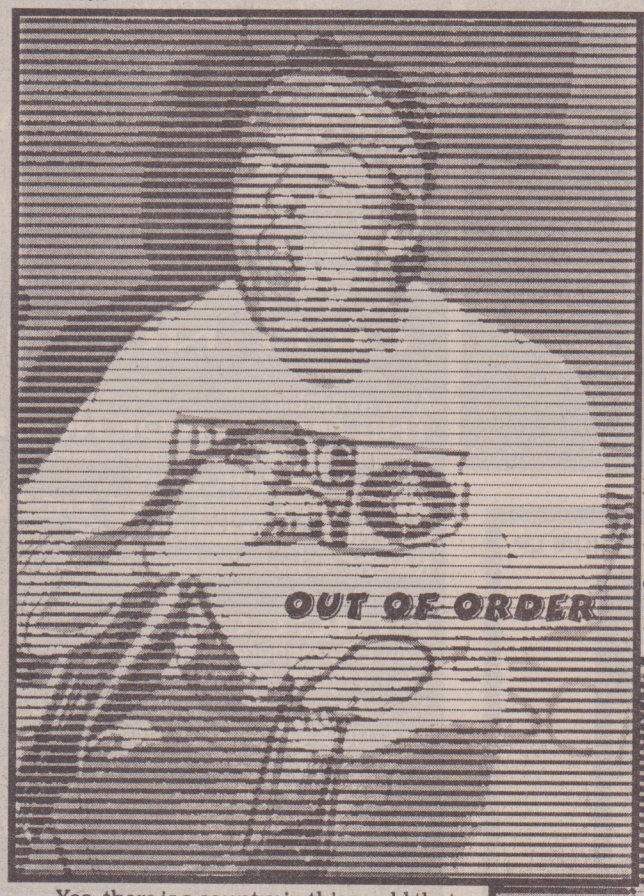
Scene reports

MACHINA (they have an LP out as well), BABELFISCH and GROOVE, the most promising of these young bands. Some of this bands will be featured together with bands located in surrounding towns/villages like JAQUES BREL MASSACRE (female singer, French lyrics!) and SEXUAL SPASTICS as well as with TOMBOYS (an all-girl band rising from the ashes of the ever popular ANNIE RED SHIRT) on an upcoming 7Inch12 release. 71nch12 is a project that documented last year's music scene in 13 7"-EPs, available by subscription and featuring over 22 bands/ musicians, as well as releasing a 4 7"-EP box this year and planning to put out 4 CDs by the end of this year, sharing work with Nur Schrec Records, our area's only ' real' label, located at the always great Kanal (a concert/culural place - Josefstal 21/A-4311 Schwertberg/ Austria). Nur Schrec Recs will be putting out a KRUPPEL SCHLAG CD entitled *Stalin's Mystics*. KRUPPELSCHLAG usually works as a group that makes up real cool and intense performances and stuff. 71nch12 and KRUPPELSCHLAG can be contacted by writing Dornetshuber/ Hauptplatz 17, 7/ A-4020 Linz/ Austria.

With the closedown of the Kapu, STAND TO FALL's bass player Andi (Ehrenberger/ Scharitzerstr.24a/ A-4020 Linz/ Austria), who did the Kapu booking for almost 4 years, will be putting on gigs at the Stadtwerkstatt starting in September. Speaking of STAND TO FALL, they're still together, having added a second guitar-player and hoping to release new material this fall. The other 'dinosours' SEVENSIOUX are going for a change after 4 years, 2 LPs, 2 EPs and some more releases lined up, eventually leading to adding another guitar, turning to German lyrics and taking SCHWESTER as a new name. Uups, yes, I sang/sing for them.

Which leaves only FUCKHEAD and ATTWENGER to be mentioned, FUCKHEAD being incredible powerful and sure threatening to those who expect more of the same with their violent, adventurous music. (They've got a 7" out and a Mini LP/CD coming - Dieter Bruckmayr/ Piringerhofstr 11 a/ A-4020 Linz/ Austria). ATTWENGER are incredible successful with their original vision/version of Austrian Volksmusik, having released two celebrated albums, *Most* and *Pflug* - Hans Peter Falkner/ Wurmstr./ A-4020 Linz/ Austria).

Going to the country as said before, during the last two years more self-run (still being mostly financed by government money - might sound like paradise, especially to Americans, but it's not!) places opened, most of which people in bands do the booking for as is the case with Kulturverein Kraftwerk/ Postfach 62/ A-4400 Steyr/ Austria, where DHARMA BUMS INSANE's guitar-player is heavily involved, DHARMA BUMS INSANE being a very unique band combining influences by the Doors as well as more recent hardcore stylings, they have an LP out. This years musical suprise came in the form of MG FIREBUG, a threepiece living around Neufelden, where they also arrange the real cool Tower Trash Concerts. Their album was celebrated everywhere and it's first pressing of 500 (remember this is a small country!) went really fast. Harald Kriegner/ Berggasse 29/ A-4150 Rohrbach/ Austria. KURORT are another band that was very active during the last months, practically gigging everywhere and releasing an impressive 7" EP entitled *Spring*, they also arrange events in their hometown of Bad Ischl. Papa Kurort, Florian Sedmak/ Gudrunstr.1 14,3,21/ A-1100 Vienna/ Austria. As you see with Flo's address, a lot of



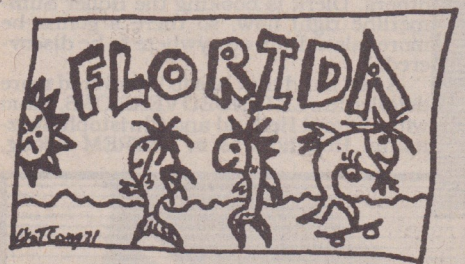
Yes, there is a country in this world that goes under the name of Austria and yes, there is some good music going on here. During the last two years things have changed for the better - there are more places where bands can play under reasonable circumstances, more labels willing to put out new music, more bands and, most important, finally a audience for 'homegrown" music. Starting locally in Linz, capital of the Bundesland (Austria is divided in 9 of them) Upper Austria, the most vital place still is the Kapu (Kapuzinerstr.36/ A-4020 Linz/ Austria). Being the 'home of the scene' for almost seven years now, many touring bands played here and many people got inspired to do their own things here. Starting this September the house will be finally rebuilt which will cause a closedown of the place for at least one year. Still, Kapu activists will stay busy with putting together a book documenting 6 years of work and fun, staying involved with the free-radio movement, as well as supporting the bands that used the Kapu as a practise space or are otherwise connected; their musical styles ranging from more or less hard-edged music to heavily British influenced pop songs with German lyrics, some names being KLASSENORDNER, TOM'S LESION, SHY, EX

musicians relocate, at least partly to Vienna, without a doubt Austria's cultural (and political) center, to work or study there. With its one million + people (the whole country being crowded by about 7 millions happy Austrians) it sure has some more possibilities to offer than most other places. As the only good Austrian radio program (we still only have three chanels!) was threatened to be taken off the air some opposition formed in a loose but effectively structured cooperation called Boiler, which resulted in the Boiler Liverpool, where for almost two years Austrian bands played at the Flex (Arndstr.51/A-1120 Vienna/ Austria) every Wednesday, well documented on the double LP *Boiler Liverpool* with outtakes of over 20 band's concerts there and a beautiful booklet. The other effect aforementioned ongoings had, was that BOILER became kind of a motor of the free-radio movement, festivals were held to raise money for that cause. Boiler c/o Dierk Rossiwall/ Postfach 10/ A-1041 Vienna/ Austria. Dierk is also the guitar player for NO FISH ON FRIDAY, writes for the *Chelsea Chronicle* (Piaristengasse 1/ A-1080 Vienna/ Austria) one of this country's too few readable magazines, the other two (!) being *Skug* (Johannes Pichler/ Goldschlagstr. 42/17/ A-1150 Vienna/ Austria) and *Flex Digest* (Gerald Waibel/ Gebruderlangg. 1, 35/ A-1150 Vienna/ Austria), the later being thightly connected to the Flex, a real important concert place that still keeps going, even though skin-heads, police and bullshit press try their hardest to get rid of it. Boiler kind of served as a base for lots of bands to get to an audience, which caused lots of bands to be formed and to play out, some names: MAISCHE, with their second album *Brand* out, ORANGE BABOONS, MEIN HIRN, PIRATES (also with an album out), OUT OF ORDER (coming from Innsbruck, where Haus Am Haven/ Innrain 59/ A-6020 Innsbruck/ Austria is the, threatened, home of a healthy grassroots-scene), NAKED LUNCH, SHAKEN NOT STIRRED, CLOUDS OVER CHRYSLER and tons of others. Dierk is booking the Boiler Summerline right now, so there'.s gonna be more talent from everywhere to be discovered.

A last band that has to be covered more detailed are EXTENDED VERSIONS, a duo with Helmut Heiland and Christoph Kurzmann. Heiland was in EXTREM a long, long time ago and as he was searching for a new musical form. He came up with his intense solo-project, guitar, voice and drum-machine, that got a little more quiet lately as well as teaming up with Kurzmann who comes from a avantgarde/experimental background. EXTENDED VERSIONS play some really beautiful and some really disturbing music; some of its relevance comes from the fact that they both are Totalverweigerer, which means they refuse military and civil service, as - simpified - even the later is part of defending Austria. They can be contacted through (and their two records can be found at) Sacro Egoismo c/o Tiberiju Nikolic/ Schelleingasse 39, 24/ A-1040 Vienna/ Austria, which is also a label/ distribution.

Scene reports

Some more adresses where you can find music by the mentioned bands: Gash Records/ Raaberbahngasse 21, 4, 5/ A-1100 Vienna/ Austria and Ixthuluh/ Wiener Bundesstr. 38/ A-4061 Pasching/ Austria. Those who miss political and social commentary please note that time to put this together was limited and it just shall serve as some basic information, those who wnat to know more can easily get in touch. Feel free to write, respect.
Rainer Krispel/ Melissenweg 28/ A-4020 Linz/ Austria.



Howdy folks! Since no one more qualfied has come forward, I'll do this myself. Here's the news from Gainesville, FL...

First, the obituaries:: STRONGBOX has broken up, but you can still get their 7" from Bullet Head Records/ PO Box 13209/ Gainesville, FL 32604 (4 songs:3 bucks). Bullet Head has just finished their second release, a 7" by SCHLONG (2 songs: 3 bucks: white vinyl). That's the Gainesville SCHLONG of course, not the Lookout Schlong. P.S. they broke up also, but are reforming in Colorado. Go figure.

Now to the living: The new 7" from WORDSWORTH is now available, from Gainesville's newest label, Lumilar Records/ 2635 NW 13th St. #939/ G'ville 32609 (4 songs:3 bucks: clear blue vinyl). It's "happy, slappy, go smoke a fatty" hardcore. WORDSWORTH just played a show with Louiville's Sunspring, but I missed it. I heard it was great though. Check this out. (WORDSWORTH will not be playing again till Al gets back from visiting Uncle Sam)

RADON has juat recorded a new 7". It should be out by September (write to Lumilar for details). Radon's first 7" is still available from No Idea Records/ PO Box 14636/ G'ville 32604-4636 (4 songs:3 bucks: ony luscious black vinyl left).

Don't ask questions, just buy this fucking record because it's worth every penny you can spare. If you get the chance, check out RADON live...they just played Miami wth Bad Religion and All...maybe here again soon.

SPOKE has been taking the summer off. Scott and Jon are in Europe, (but Chuck is now my annoying roommate). Their new 7" should be out in the fall (Figurehead, I think). You can still pick up the first one from No Idea (4 songs: 3 bucks: burgundy vinyl). Stay tuned for details on the second piece. In the meantime, look for their compilation *Emergency Broadcaat Systems, Vol. I* on Allied Recordings/ PO Box 460683/ San Francisco, CA 94146 (I don't know, ask him, the other bands sound great, too.). You can write those cute little emo boys at 1202-G SW 1st Ave/ G'ville 32601. Send them pasta...they'll be your best friend.

BOMBSHELL Just released their first 7"...and...uhh...I think they just broke up. You can still get the record though from No Idea (2 songs:3 bucks: write detergent vinyl). Good sound..."Fixer" kicks...bummer they broke up. They were the first band to try a record release party (at our local franchise of Yesterday & Today Records) so they still get a merit badge. Jason is a hairy fella'. They might reform., who knows? Los Nachos. The new issue of *Kung Fu Girl* (formerly *Outside The Asylum*) should be out soon. The fanzine covers everything from punk rock to virtual reality. It's only a buck (maybe less) so buy it! If you don't pick this up, Keith will hunt you down and use his kung fu on you... Look for the magic eightball article by Dave Frank (selfish fuck). The address is 1600 NW 4th Ave # 16/ G'ville, 32603. The last issue was $2 (but I promise you can get it for a buck), there should be copies left. Articles on Zen Laundry, a Spoke Interview, and other cool stuf.

Hey, I'm too stoned to think of anything to write except for the fact that there is a really cute punk girl that works in Miami Subs and I think I'll go see if she's working, and maybe get something to eat while I'm at it. Write me letters at Frank's address. (Clay)-

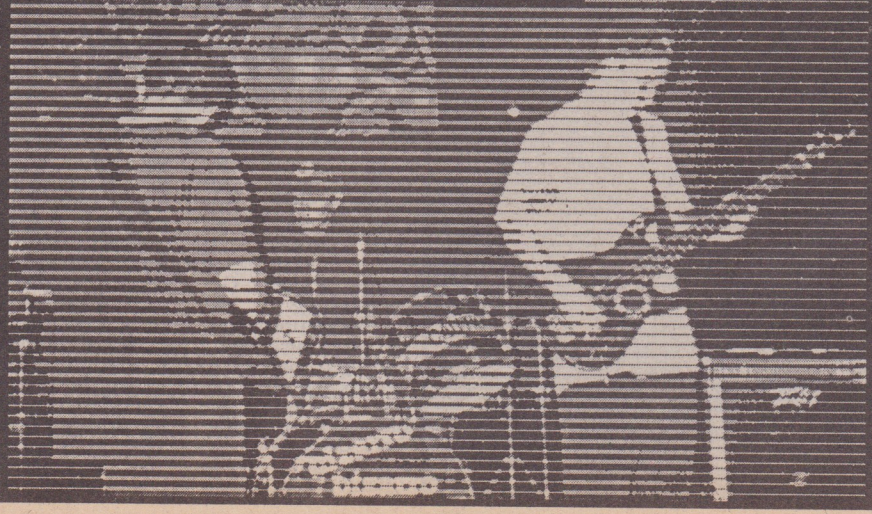
POSTAGE PAID, the beastiality performance art act, has also taken the summer off. When they all get back they'll be playing out again. No future plans as of yet, but Clay will probably beat my ass for the beastiality joke. Old School punk rock-ish. Psychotic female drummer (they made me write that, Jen).

BIZARRO is one of the newer bands happening. Pit-clearing hardcore. Bill and two babysitters. LESS THAN JAKE is the latest arrival. Whoa Ohhh - Sugary Power Pop. Once they get their shit together they'll be mighty sweet. "Lucky Day" is great.

Juat as we shared the name SCHLONG with the West coast, we also have a band here called GRINCH. GRINCH have surpassed the status of any other G'ville band. When they're playing, you know there's gomna be a crowd. Joe, Dave, and Mike have been playing together for quite a while. Their sound is something of metallic and grungy, at the same time, pure and concise on the vocals. They have a well produced cassette as well as t-shirts. You may contact them through No Idea, Lumilar Records, or just about anybody. They will, more than likely be included in one of the upcoming Lumilar projects. (Bill)

Enough about bands...others worth mentlonlng are SWINE UNIT, FLUFFY KITTY (sounds punk?!), WHORECULTURE, NECTAR, Operation Ivy and (your name here). So I just did. Come and get it.

No Idea #10 should be out soon. It's got a Jawbreaker/Samiam split 7" and a psuedo-Florida compilation with GRUEL, SPOKE, RADON, and late, great BOMBSHELL, plus the 'zine *all for three bucks!!* What a fucklng bargain! Var's back from California, his hair is purple, he's still short, and everyday is his birthday. Mistakes have been made.



Now, business is done, let's talk about fun stuff! The BARCELONA/SPOKE HOUSE WARS have ended. After weeks of flrecrackers, water, flour, nudity, and commando raids, the student ghetto is once again peaceful. A big hello to the veterans. Unfortunately, the casualties were great, and Barcelona is getting evicted. But, if you come to town anytime soon, see if they stlll live there (NW 15th St. - look for the car with "Dave Rocka" spraypainted on it). There's parties there every couple of nights--lots of frlendly punks sittlng on the lawn till dawn

Another blg Gainesville hangout is the Hardback Cafe. It's a local club that serves lunch and beers and stuff. Tradltlonal stomping ground for tourlng bands. Call them to play shows: 904-372-6248. They've handled bands as big as Samiam and Helmet to as small as Vegan Reich, so they can handle

Scene reports

you. Shows most of the week.

Another venue is Club Velvet on Main St. recently popular for local shows. Florida Theater is a lot larger...they occasionally make live music attempts (Rollins Band, COC on July 27), but I wouldn't bother calling them. A new club just opened and is looking for bands. The Covered Dish (Jesus Lizard & Tar in mid August). 904-377-3334. P.S. case you haven't heard. Club Demo closed a year ago...

Rachel Ibarra is the coolest girl in town, and even if BOMBSHELL forgot to thank her in their 7", I'm still glad to know her.

If you're in town and looking for cheap food, your best bet is Krishna Lunch. Free food served Monday thru Friday in the Plaza of the Americas (on campus-ask for directions). It's all vegetarian. Donate if you can. Plus cool people hang out there most of the day (like me and Dave Frank - we have no life).

Cheap restaurants with good food are Burrito Bros. (Mexican) on the corner of Univerity Ave and 13th St. Caribbean Spice two blocks down Univerisity from Burrito Bros. At Miami Subs, order a side pita bread with cheese and a tomato - it's only a $1.00, filllng & tasty, and look for the cute punk girl that works there as well. I suppose Falafel King is good too. Leonardo's Pizza and Bagelland/ville have good food but are kind of expensive for some things.

Many Gainesville businesses are drug fronts...

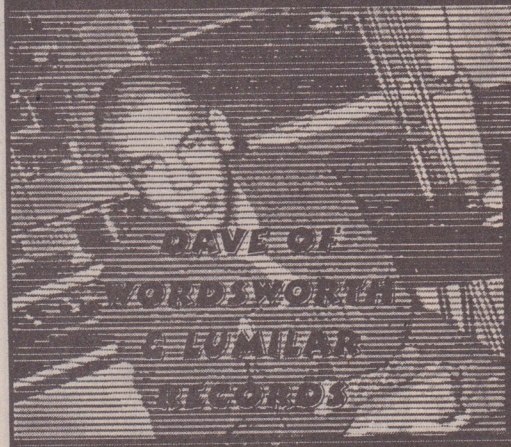
If you're looking for records, go to Hyde & Zeke's first (on University), meet Pat Hughes, Bill Perry, or anyone else who is working there. Tell them your life story...ask them advice, give Mike some guacamole. Then go to Schoolkids across the parking lot. They have less vinyl but more CD's (make sure to see Whitey and the Schoolkid's Biscuit). Next head down east on University till you see Yesterday & Today on the other side of the street. Very clean. If you're stupid or wear black on the outside cause that's how you feel on the inside, go to Frequency & Vamp further down the street.

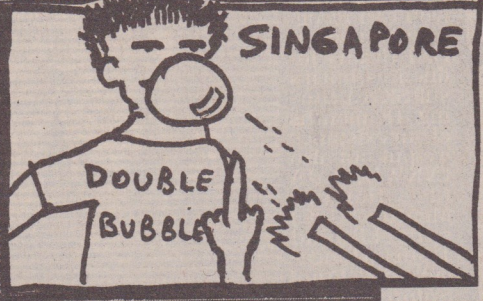
If you're near Miami Subs you can come by my house. It's sometimes called the SPOKE HOUSE, but you can call it the FRANX HOUSE. It's a big white house on the corner of 1st Ave. and 12th St.-behind Miami Subs. It's a house full of fun loving punks and misfits, and members from SPOKE, WORDSWORTH, POSTAGE PAID, Lumilar Records and BOMBSHELL live here (all fighting to name the house). Erik is our environmental conscience. John is in the beginnings of a Gainesville ska band called 92 SKADOO, plus me...and cool neighbors.

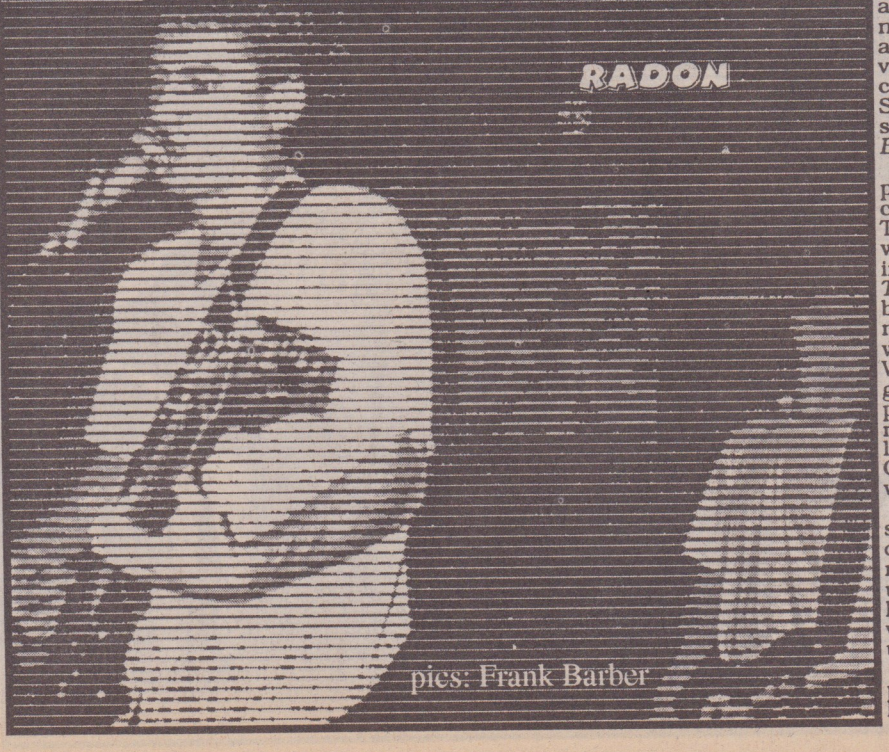
Everything that is worth seeing is near University Ave. Remember a towel. Late night eats at Subway or Skeeters (breakfaat, country music, etc..) both on Univ. Ave near Main. If you're looking for fun at night, check the clubs or walk/drive through the student ghetto looking for parties to crash.

Okay....Okay....I'll shut up. To think is human, but to write is divine ---

Frank Barber/ 1202-C SW 1st Ave/ Gainesville, FL 32601. Britt and Mare are sirens "When I kiss a girl I feel like I could kill a pig"-Brian Cotter. Thanks everyone. xxxooo







pics: Frank Barber

Greetings from the island paradise of Singapore! This is, as far as we know, the first scene report from here, so we'll try to make it good. First the bands... Singapore is a haven for death metal/grind core bands, though there are several hardcore/punk bands in the scene that command a reasonable following. Our scene isn't large enough for a distinct separation between different groups of fans, so all of us in the scene, whether we're punks, grind core/death metal fans, or 'indie' fans try to support each other and the various bands. About the oldest band, that is still playing are veteran punks, OPPOSITION PARTY. They started in '86, and have under gone various membership changes, leaving singer/guitarist Francis Leong (aka Francis Frightful) as the only original member. They seem to be playing a sort of thrashy style these days, complete with unintelligible vocals. They don't play out much these days due to a large amount of hostility from local scenesters, the result of various events that are not worth going into. The leaders of the hardcore movement here in Singapore are STOMPIN' GROUND, who play a brand of heavy, metallic hardcore influenced by Revelation Records type stuff. They have a demo out titled *Grey* that is currently out of print. They refuse to issue futher copies of *Grey*, but will be happy to make copies on a personal basis from the original masters (addresses will all be listed at the end). Next on the hardcore front, there is 4-SIDES, who are influenced by Turning Point among others. They share a guitarist with STOMPIN' GROUND. Other bands in that style include ENRAGE, BAWL OUT, and INTENSE DECIBEL. MENTAL WOOD is a punk band. They rose from the ashes of DOWN'S SYNDROME, losing their original drummer to 4-SIDES, with whom they also share a bassist.

On the Grind front, we have MARTYDOM, who play stuff influenced by Napalm Death to Entombed, and share a bassist and drummer with the hardcore band ENGAGE. POETIC JUSTICE were a very good Grind band with a slight industrial/Godflesh feel that unfortunately broke up after one gig. SILENT SORROW play very tight, traditional Death/Doom metal, but always seem to fit in a Judge cover when they play. SWIRLING MADNESS play punky thrash, spiced with Misfits covers. They have a demo out called *The Right To Play*. Bands that tend to defy definition are NUN SEX, and KIM. NUN SEX are currently finding it difficult to play, because of their name, and the fact that Azmi (guitarist/singer) smashed a guitar last time he played with KIM. KIM is a very good, very noisy band who occasionally play David Bowie covers. They use Amzi of NUN SEX on lead guitar and Syed of STOMPIN' GROUND on bass. NUN SEX play a sort of grungy punk that you can hear on their cassette *Beatnik*. We don't know if they have any copies of it left.

Now the stores and studios...If you're interested in purchasing any CDs, cassettes, records and other collectibles, try DaDa Records, or Roxy Record And Trading. If you're interested in jamming, or hangin' out with any of the bands mentioned above, or with anybody in the scene, try TNT Music Center on weekends. Try *TNT* on weekdays if you're interested in renting a studio, but most of us go down there on weekends to jam or mosh in the studios. Check for information with Boy (or whoever is at *TNT*) on who's jamming when and where. We don't have any regular venues here in Singapore for gigs, but TNT Music Center, or The Substation are good places to check for information. So far, *TNT* has organized two very successful gigs at The Substation. The last one was just a few weeks back. The World Trade Centre has also had a few gigs to feature local bands, with 4-SIDES and SWIRLING MADNESS playing.

On to 'zines...there aren't any. There are occassional death/grind 'zines that make one issue and then die. We also have *Big O* which is basically the Singapore music industry mag. They know nothing at all about the underground. There is also *Melt* which neither of us have read. In the planning stages, we have *Unity* 'zine, which is hopefully going to be the definitive Singapore underground 'zine. More on that when it happens.

In terms of politics, Singapore is more or less a one party state under the People's Action Party (or PAP). The PAP have been in power for about 25 years, and things

look unlikely to change for a while. The PAP is strict on censorship of the media, though they have loosened up their policies with regard to film censorship of late. Most people appear to be happy with PAP rule (due to Singapore's economic success over the past 25 years or so), although some are very critical of government policies. However, as a whole, the people are apathetic to the government.

The only overseas punk band that has played here was the Buzzcocks, living proof that Punk is not dead! Truly awesome. Wow! If anyone is considering going to Japan or Australia and wants to stop over here on the way (it's not worth coming out to Singapore to play unless you're going to play somewhere else before or after Singapore: there aren't enough people in the scene to make it worth while just to visit Singapore) please write to Nick and Yit, c/o Teh Yit Arn, 72A Taman Nakhoda, 'Villa delle Rose', Singapore 1025, Singapore. Otherwise, just phone Yit. The number is 472-3905. If anyone just wants to hear more please write to the above address.

Addresses:

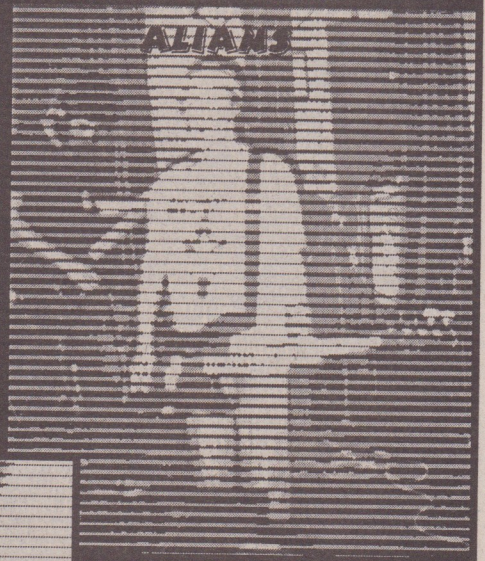
Bands: STOMPIN' GROUND and 4-SIDES: Suhaimi b Subandie, Blk 109, Tampines St. 11, #02-269, Singapore 1852. Any other mail, just send it to the band name, care of Teh Yit Arn at the address above. We'll pass it on.

Anything else: If you happen to be passing through Singapore, here's the address of Roxy Records and Trading: #04-44 and #04-K10/K11, Funan Centre, 109 North Bridge Road, Singapore 0617. DaDa Records is right next door. Also if any of you label-people want to write to Roxy Records and Trading to send any of your stuff out here, I'm sure they'll be interested. TNT Music Centre is at #05-77, Parklane Shopping Mall, 37 Selegie Road, Singapore 0718.

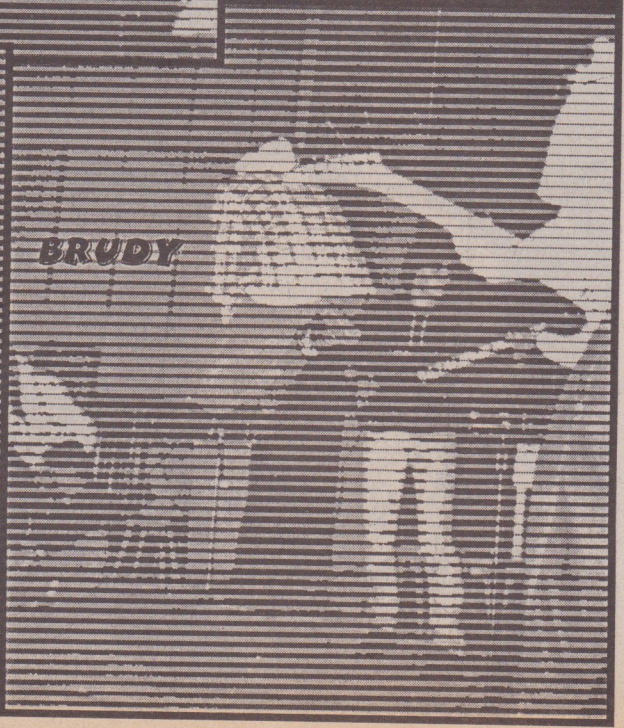
It's April '92 and I start to write this piece about Poland sitting in my friend's flat watching the sea and palms of Italian Riviera through the window. No, I'm not that rich to afford myself to spend holidays in such place, which is one of those typical cities that help skin cancer rate grow. I'm just on tour with AHIMSA - one of the most promising new bands from Poland. If you like categorizing you can call them emo-core or jazz-core (or any else-core that anyone can invent to name just another HC band playing something different from HC mainstream), but apart from improving musical skills they are able to surprise everyone, who sticks them to any certain style. They've just released new tape, recorded live in Bern, Switzerland during their December '91 tour and should be in a studio quite soon. But it's not so easy for Polish bands to tour Western Europe. BRUDY (their roots are somewhere near Black Flag, but music gets still more varied), ALIANS (HC/punk/reggae), INKWIZYCJA (who was the first band to release a record in Poland in independent way) also managed to play some shows in the west. But lack of own equipment, which is much more expensive for us than for you, and some kind of mistrust in abilities of bands from East (not just Poland) to play interesting music make it harder to find dates.

Of course, DEZERTER is also touring, they've just came back from Scandinavia a few days ago. Their new LP should be out soon on Izabelin - commercial label which releases also stuff from ARMIA, KOLABORANCI and a couple of shitty bands. At the moment we've just 2 independent, d.i.y. record labels in Poland: *Qqryq* (they released DOA *Greatest Shits* LP+EP set and CD and MDC *Millions Of Damn Christians* and Nikt Nic Nie Wie (Nobody Knows Anything) which I run with a friend of mine.

We distribute our stuff mainly during shows, record stalls and through mail order. It becomes very hard to sell vinyl here, as Poles try to be more "European" or "American" than Europeans and Americans do. So everyone is mumbling about lack of money, but buys CDs as something more "modern". Personally, I prefere vinyl, but in the situation where there is nearly no alternative music shops in Poland and no shops want to sell vinyl, it becomes the time to decide if we want to sell 500 expensive LPs for very long time with small profit, or to release cheap CDs which will give us (and also bands) some profit to keep going. Anyway, our last release is SKTC *Pochodnia* LP. You can hear much variety here, both in lyrics (from political, social issues to some personal poems) and music (you can recognize Accused or Bad Brains influences, but it's still SKTC). During 18 months of our existance we put out also INKWIZYCJA LP, Heresy/Meatfly (U.K.) split LP and Trottel (Hungary) *The Final Salute In The Name Of Human Misery* CD. We also distribute other EPs released by young Polish bands: ACID ROTTEN BUT OK (Discharge influenced), CZARNOBYL ZDROJ (HC punk), ALIANS as well as most of the indie releases from Czechoslovakia and plenty tapes (live stuff from So Much Hate, Swans, Concrete Sox, Nomeansno + more) and videos (Gorilla Biscuits, Cro Mags, INKWIZYCJA...). I didn't mention many bands that make our scene interesting - SCHIZMA, HOMO, MILITIA, AMEN, OD JUTRA, APATIA, WIWISEKCJA. You can ask them for some studio or live stuff, I don't like to describe music.



Yeah, so we have a few interesting bands, first record labels, but there's really bad situation with clubs/venues here, in Poland. It's easy to organize a show, rent equipment and room, but we haven't got our own places for cultural, socio-political activities or just for meetings. There are reasons of 2 kinds mainly, I think. First one is quick capitalization/commercialization of life in Poland. Usually, it's easier to find a



place for shop, wholesale etc than any kind of non-productive activity. But another, I think more important thing is that people are not able to work together here. It's not a rule, there are exceptions, but usualy it's hard to overcome it I can say much about my experiences with such efforts. Kind of low level of awareness, starting from too big things instead of trying to put ideas into everyday life - but let me stop, I think you may have heard it all before.

After a big zine boom 1-2 years ago, the quantity started to leave place for quality and variety. From more or less typical HC/punk zines like *Qgryq*, *Panta Rhei* (edited by us), *Ciach*, *V Kolumna*, *Second Front*, *Kanaloza*, *W moich oczach*, *Outside* through comix stuff, *Prosiacek*, *Zakazany Owoc* and literature/poetry put out by INKWIZYCJA singer, to anarchist (*Mat' Partiadka*) and ecological press + publications like *Zielone Brygady*, *Gaja* & animal rights *Skowyt*, *Beek*. We've also put out an issue of our zine in English (*No One Knows Anything*), you can check *Green Brigades* if you're interested in ecology on different levels.

Ecology is big issue at the moment in Poland, that can't surprise anyone who've ever seen the scale of damage that environment suffered here. One of the biggest protests is held against water dam in Pieniny mountains-- one of the nicest places in Poland with lots of completely unique species that don't exist anywhere else and some old architecture which will be destroyed if the dam will be finished. In *Green Brigades* you can find more information about the dam and protest. This year, as 1 and 2 years ago there will be blockade held during holidays, since July 1st. It's really strange to see how hard it is to make them stop, as the dam still needs much money to be invested and everyone says about lack of money for health care, education, social services. So instead of trying to save some on modernization of industry etc, we have uprising of taxes, rents, any payments that strike ordinary people especially. There's always money for new cars for governors, or another Pope's visit. Walesa wants to move to a new palace, so money has to be found.

There's big chaos in politics with some new parties that came out of Solidarity, that quarrel all the time and try to catch as much power as they can. Is it normal that 2 parties which got the biggest number of votes during parlament elections - UD (Democratic Union, people who formed first government after fall of "communists" and were in conflict with Walesa during the presidential elections) and SdRP (ex-"communists", now under social-democratic flag) are not in any coalition to form the government? Christian right wing took over, but as people are fed up with Church's efforts to get in privacy (anti-abortion, unofficial censorship of press & tv, following Pope's attack ont contraception, etc). It's very interesting to see them trying to bring back censorship banned just after gaining power by Solidarity in '89. Just before leaving Poland I heard about state TV boss' decision that "no nudity can be shown during informational programs". Another story is connected with *Nie* (No) - a newspaper run by ex-spokesman of General Jaruzelski's last government - Urban. He was hated by many people for the shit he used to tell and support. But his newspaper is the biggest opposition magazine nowadays. This is strong, radical and based on facts--attack on Church institution, new political elite's, swindles, political mess in general. It's not SdRP newspaper, Urban is its owner and he laughs at "social-democrats" too. In the beginning of 1992, he wanted to start new magazine titled *Nie dla dzieci* (Not For Children). Many people from Polish zines were asked for contribution but finally the only Polish big press distributor refused to carry the new title giving some bullshit reasons. Everybody knew it was political decision, now the process is run by *Nie* against the distributor.

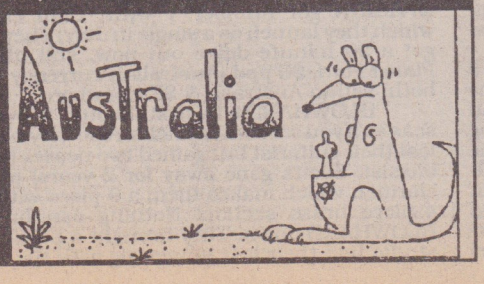
Another topic that can be used for political cause - drugs. The possession of drugs is not forbidden here at the moment. But don't worry - there are 2 different projects in the Parlament now, so they'll probably sign one of them soon. Both projects are very hard with prison sentences for possession of any drug. Of course, they don't see any difference between hard drugs and marijuana, so we can see plenty of our friends imprisoned soon. The projects should've been prepared by specialists - didn't they know that legalization (at least of soft drugs), or Dutch tolerance give better effects than American prohibition, that gives place for black market and criminalization of drug business. It's not drug addicts who are the biggest devil in this vicious circle and they're gonna suffer the most. OK, I can tell you hundreds of such stories about the big circus with Catholic cross on its top, the circus that you used to call Poland, but I'd rather leave you some addresses and say hello!

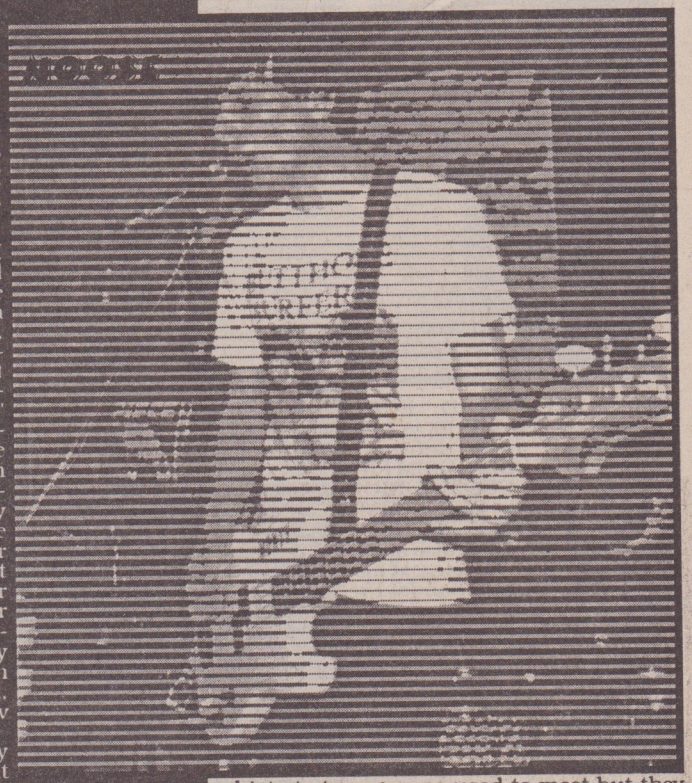
Nikt Nic Nie Wie/"No One Knows Anything"/ tours etc: Michał Halabura/ PO Box 224/ 41-900 Bytom/ Poland/ phone +48/32/ 860460

P.S. It's June now, I finished this report and I'd like to give you one more example of mass-media manipulation in Poland. Some Worker's Day demonstrations were held at May 1st. TV showed skinheads attacking "leftists" (mainly from new, independent from Solidarity trade union and anarchists) in Walesa crew headquarter - Gdansk, and it looked very dangerous. One could see skins kicking people. Later I got to know that it was just a short moment and later skins (shouting "Poland for Poles" and "Long live Walesa") got really fucked up by the people, the same in some other cities in Poland, but our "independent" tv forgot to mention it...

June 4th was the day of the fall of Christian-right government. At the moment we have no government and big mess as most of the known politicians are being accused of collaborating with the political police before 1989. Many facts show that banned government was preparing the plot to gain all the power, that's good topic for another story...

Other addresses: INKWIZYCJA: Darek Eckert/ Borsucza 5/98/ 30-408 Krakow... AHIMSA: Tomek Grewinski/ Lezajska 2/9/ 02-155 Warszawa... SCHIZMA, *Kanaloza*: Krzysiek Kornak/ Bartlomieja 13/2/ 85-791 Bydgoszcz... AMEN, *Zakazany Owoc*: Darek Palinowski/ Zelazowej Woli 9/37/ 20-853 Lublin... ALIANS: Rafal Kasprzak/ 11-go listopada 17/40/ 69-920 Pila... SKTC: Irek Partyka/ Slowackiego 21/ 43-322 Czechowice-Dziedzice... *Qgryq*: Piotr Wierzbicki/ Przasnyska 14/69/ 01-756 Warszawa... *Green Brigades*: Wydzial Chemii/ UJ, Karasia 3/ 100/ 30-060 Krakow.





Well, it's been quite a while since t:he last Brisbane scene report, not because there's been nothing to write ahout but because there's been so much going on it's been hard to find the time to put it on paper! And then MRR wants you to talk about more than just the bands & stuff--eegads, this may take a while.

Brisbane's one of the largest cities in Australia so I can really only talk about the area I live in. If you are a vegetarian/vegan then you'll feel, quite at home in the Highgate Hill/West End area, tons of places to eat, a variety of cultures food & other shops. There's a food store co-operative that sells tons of organic vegies & stuff & is run on a cool basis, volunteers & only a skeleton paid staff. Justice Products was a great place to find out what's going in the area, where a lot of anarchist etc type groups used to meet but they recently got evicted, which sucks, but they still deliver homemade bread!

The local government has finally decided what to do with the old Expo wasteland and it opens this week as the Southb(w)ank, a yuppie heaven. During Expo they tried to shuffle out the long-term mostly lower class residency of the area (students, unemployed, elderly, migrant type population) but failed, due to strong community support & unity - you can be guaranteed we will not allow the Southwank to raise our rents & remove the "West Enders" from our homes to make way for an extension of the corporate city centre over the river.

But onto the music scene! There's been a real upsurge in interest in local music & basically local everything. For a city where discos & overseas bands dominated or years, living in Brisbane is really quite cool these days. The biggest alternative type nightclub (yuck, but it pulls literally 1000's) is also involved in putting on bands, & good bands at that. Everything is working together to get the local scene going. The main punky venue is still the Treasury, run by band, zine etc type people, Brisbanes very own kinda Gilman St., but on a smaller scale & it has been succeeding (well, basically!) for nearly a year & a half. And there's a few other venues putting thrash etc on which is a big change. Splurt Records have put out a compilation LP called *Freak Circus*, it has one track from DREAM KILL-

Scene reports

ERS, BLOWHARD, FRED BAND, ALIEN VIRUS, A.I.M., STELLA 7 (now defunct), SCREAM FEEDER, GRIM RIPPERS, WAY COOL JUNIOR (also defunct), BUDD, FAT, KRUD & JOLLY PECKERS (both of which have also split). It totally rocks, the biggest mix of punk, thrash bands I've heard, the quality is excellent & the spirit is true do it yourself. Rollo, the main SPLURT offender & vocalist from BLOWHARD (yes, that really was his glorious torso in a previous issue!) also is one of the Treasury people & the money to make the LP was raised through benefits - profits get channelled back to the bands. Splurt have also released 7" & EPs by BLOWHARD, GRIM RIPPERS & a 7" comp & also carry demos & shirts. Write to Rollo/ PO Box 464/ Stones Corner , 4120 (all addresses end with Brisbane, Australia.) The sequel to *Freak Circus*, *Freaksville*, is in the process of fundraising now, which is a good enough of a lead in for me to say the band that I do bass & some vocals with, ACID WORLD, have started playing. It's with Clare & Cal from ALIEN VIRUS ancl we've a couple of benefits, one for *Freaksville* & one for 4ZZZ who I'll talk about later. Anyway, we've got about 30 minutes of 4-track recordings with lyrics & stuff available for $3.00 (U.S. currency for oversea) or $2.50 in Australia, as I said it's just 4-track stuff.

Stone Groove will also have *Bruise 2* released on tape by now, another Brisbane compilation, probably less hardcorish than *Freaks Circus*, but still I don't know all the bands on it yet, *Bruise 1* was good. Stone Groove is run by people from SCREAM FEEDER (formerly The MADMEN) & carry about three 7" & one 12" of the MADMEN's old releases. Writing of SCREAM FEEDER, they're just about to sign to Survival., a big indie label in Australia. This is great, especially seeing as they still intend to stick to Brisbane & support what's going on here rather than move interstate like most of the bigger bands do. Write to PO Box 653 / Wooloongabba 4102. If you like your stuff more whacked out & heavy there's Malignant Records, the capatalist(?) venture of NOOSE bassist Monty. They deal with the weirder side of Brisbane, The now defunct STONTIUM DOG, INVISIBLE EMPIRE & of course the mind blowing NOOSE, one of my favourites--3 drummers, bass, guitar, screams, drum machine & cassette samples--dirty & evil! Malignant are releasing a compilation too, featuring NOOSE, ALIEN VIRUS & amongst other things, Lance from Noose has a side project, MORTUS, which also includes one of their drummers,Greg, on guitar and Cal from Alien Virus. My god, it's so incestuous here! I'll try to stick to only describing the hands not previously mentioned in Brissy scene reports. My "complaining that ALIEN VIRUS don't play enough saga" has definitely come to an end, they supported the Meat Puppets, & are one of the most often played local bands on 4ZZZ. Their song "Napalm Sticks to Kids" got Number 13 in 4ZZZ's 1991 Hot 100 (Brisband CHOPPER DIVISION got number 1 with "Chill Out" which they launch as a single in July) They've got a 90 minute demo out now, still titled *Planet Ford*, $6 ppd (Australian currency for both) within Australia & $7 elsewhere.

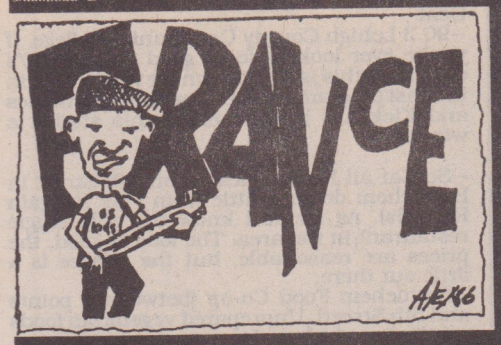
BLOWHARD's bassist, Scotty, is overseas so if you see him say hello! Also they have lost their guitarist but gained two newies (& a bassist, Scotts gone away for 2 years) plus clarinet, which makes them a 9 piece with a 4-piece brass section! Nothing can bring BLOWHARD down. They brought a portable studio into their last proper gig with the old line-up so I hopefully there'll be a new release soon, write c/o Splurt.

ANGER IN MOTIOM (A.I.M.) lost yet amother guitarist but they wasted no time in replacing Leigh with Ben from BLOT & they sound as fast & furious as ever. At their last gig there was talk of an EP. BIRDCAGE are a relatively new bunch, rocky guitars & a wild snare sound.. Speaking of wild drums, FAT blew me away on the last BLOWHARD boatcruise, their musicianship has reached a pinnacle of thrash funk blues. I dunno how to describe it kind of thing! I've been told they may be releasing through Splurt soon, you can get your demo throught the label at the moment.

GRIM RIPPERS have established themselves as one of the best live bands in town, they totally rock & provide almost as many laughs as the FRED BAND, the country punk legends whose vocalist, the legendary Rocky Outcrop, recently threw drummer Smegma out of the band mid boatcruise gig for deviating away from the regular country beat & incorporating satanic drumrolls! FRED BAND are made up of BLOWHARD members playing different instruments; (Smegma was Scott). And while on the subject of humerous bands, ABHORRENT, are still the Young Ones of death metal. They're demo *Dwarves, Lepers & Cross Country Busdrivers* is available c/o my address coz I can't find theirs at the moment. DREAM KIILERS are probably flavour of the month, they put out a CD EP which is pretty goddam fucking heavy. They've toured interstate, have been around for just a year and include members of both INSANE HOMBRES & MYSTERY OF SIXES. Contact Paul Curtis/ 44 Peterson St/ Wooloongabba/ 4102.

Finally, there's The ONYAS, probably the daggiest bunch in town. I finally got to see them and all rumours are true. These boys are definitely yob-(redneck)-core to the fullest pisstake and their music is pure garage punk. Contact c/o my address as it's really not mine but their bassist's, Richard, with whom I do a punk rock shiftwlith on 4ZZZ. 4ZZZ has had a resurge in popularity. The station runs collectively & is moving to bigger & better premises at the moment. It sounds the best it's been in ages & is promoting a lot more gigs & stuff. And when there's people like Cal from Alien Virus, Rollo from Blowhard, Richard from The Onyas, & Paul Curtis involved, you know there's gonna be plenty of good music!

I've not seen too many zines except metal stuff; they're pretty good but only music orientated. Terry Oofus & I are still plodding along with *Humans In The Mushroom Field*. #7 will be out by the time this gets printed, music & politics (or anti-politics). We're always glad to receive contributions, $2 in Australia, $3 world, or cool trades. Anyway, this epic is coming to a close, many apologies to the shitworkers for my appalling typing (*and your spelling's not too hot either--Editor*). Bands/labels wanting to get stuff played on radio, send stuff. I also review anything the radio show/station gets donated in the zine. Apologies also to my many penpals who I consistently write inconsistently too! Anyone wanting to trade local music, get in touch. Love,
Heather/ PO Box 666/ Indooroopilly/ Brisbane/ Australia



POLITICAL REFLECTIONS ON THE FRENCH INDIE ROCK MOVEMENT

This text is based on our personal reflections, our personal activities in the international and national indie movement. Of course, you can criticize it, write us, or publish your opinions in MRR letters section.

First, Who Are We?

We are Aline and Patrice, the two creators and "directors" of New Wave association. Many people know us. Some have or have had common activities with us. Some have or have had also problems with us. We act, so it's normal that we also do make errors--because our work is linked with the world situation.

Our story: in 70's, we worked on the first punk fanzines of France like *Annie Aime Les Sucettes*. We also had political activities. In 1980, we created *New Wave* fanzine. In our first issue, we had articles on CRISIS, THE DICKIES, DEAD KENNEDYS, the beginning of the French indie movement, "Jubilee" movie, TAXI GIRL. It was an indie fanzine.

In 1988, after 35 issues, we stopped *New Wave* because it became too big for a fanzine. In 1980, we had 500 copies. In 1988, 4000. We looked for financial help and found it, and in 1990 we created *Sub Rock*, a monthly magazine of 30,000 copies, distributed everywhere in France. Four issues and then the crisis with the sponsor because he wanted a commercial rock magazine and we wanted an indie magazine, a "megazine" with the spirit of fanzines and the quality of professionnal magazines. *Sub Rock* disappeared in June 1990. The sponsor tried to publish a commercial *Sub Rock* in October 1990, just one issue, and he lost $100,000 and *Sub Rock* disappeared definitivly. In the summer of 1990, we created the new *New Wave* called *New Waves*, "the megazine of the whole new waves", a *free* magazine financed by advertisement. 7 issues with hardcore, rap, metal, new wave, reggae, ska music and also movies, books, videos, etc. In July 1992, the economic situation became bad. We stopped *New Wave* for the moment because of no money and a lot of debts.

Previously, in 1982, we created Al di La ("The Next World" in Italian) to distribute self-productions, fanzines, tapes because nobody wanted to do it. In 1983, we created New Wave Records, an indie label that released bands from the US (Agent 86, Special Forces, Shock Lore, Malicious Grind), France (KRONSTADT, HEIMATLOS, PENETRATOR, FLAMING DEMONICS, HUMAN BEING, EXCES NOCTURNE, BETTY BONDAGE, KRULL, PACIFIC 231), and also from countries like Peru (Ataque Frontal), Singapore (Opposition Party), Poland (Abaddon), Mexico (Solucion Mortal), Holland (Agent Orange) and many samplers (*1984* collection in 4 volumes)--a total of 42 records and tapes since 1983. In 1992, we had some problems of distribution. We shall talk about that fact later.

We also organized gigs and performances in nightclubs, expositions, festivals during these 12 years (1980-1992). We are the oldest indie organization in France on the musical battlefield. The other ones have all stopped their activities. New ones have been created. For Al di La, in 1992, there were some problems because we were not able to work quickly and people were not enjoying our work. Problem is not only money, of course, but also a political problem because we are an indie association working in a capitalist system. Very difficult! Now, to understand it, have a look at the French situation.

Rock'n'Roll Story Of France (yeah!)

Rock'n'Roll had been introduced in France in the 60's. It was called the "yeye" movement, the French phonetic contraction of the "yeah yeah" expression. It was young people who liked British or American stars like The Beatles, Elvis Presley or Rolling Stones. These French rockers sang the American/English hits in French. Radio shows, magazines like *Salut Les Copains*, were created. Also, many bands like LES CHAUSSETTES NOIRES, LES PIRATES, LES PENITENTS, LES CHATS SAWAGES, and VINCE TAYLOR came along. It was a big bang in the French musical world. French youth wanted to forget the colonialist wars in Indochina and North Africa. But, at the same time, it was the creation of a modern show business that was used to manipulate these young, naive guys. Business preferred good singers, not bands, and progressively appeared a typical "popular" French scene with single singers like JOHNNY HALLYDAY, EDDY MITTCHELL, DICK RIVERS, FRANCE GALL, SHEILA, SYLVIE VARTAN, and FRANCOISE HARDY. An individualist spirit, musical business and capitalist organization. So, the first French rock wave went dead around 65/66. May-June 1968, there were the famous riots in France. Big political activities of young people, so forget the musical side. Of course, French people listened to American or English rock bands like The Doors, MC5, Jimi Hendrix, Santana, Jefferson Airplane and their political opinions against the Vietnam War. But no real French musical movement emerged, just some bands like KOMINTERN, BARRICADE, LANTERNE ROUGE or indie fanzines like *Le Pop*, *Le Parapluie*, and *Barabajagal*. But they were a minority. The majority preferred political action.

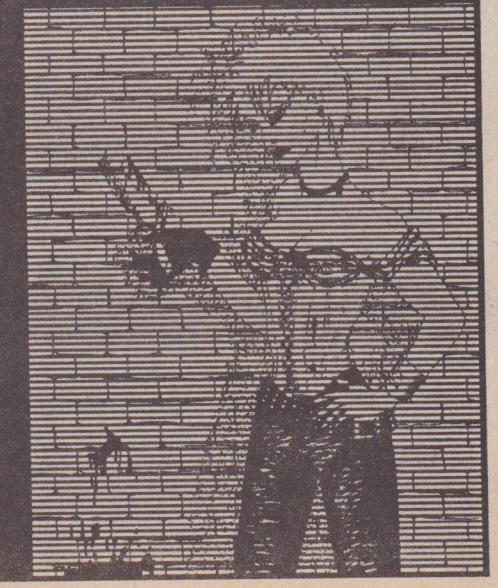
Summer 69/70, business tried to organize some commercial festivals in France (Biot, Orange, Auvers-sur-Oise) but radical people organized free enterance events. Example: 1970, Rolling Stones gig in Paris became a big riot against cops. The Palais des Sports place was destroyed.

1977, "punk explosion" as the mass media said. In France, political activities decreased with repression and the political errors of leftist organizations. We had some "autonomes" like in Italy or "terrorists" (Action Directe), but the "punk way of life" was a new way for radical people. Between 1977 and 1980, a hundred bands were created. STINKY TOYS, METALURBAIN, STARSHOOTERS, GAZOLINE, ETAT D'URGENCE, ASPHALT JUNGLE, GUILTY RAZORS, TAXI GIRL, ICI PARIS, etc...New fanzines like *Feeling*, *I Wanna Be Your Dog*, *New Wave*, *Moderne*, *Rock News*. And, of course, in 1980, with the birth of new wave music, business took an interest in these new bands. This new wave was punk music without radical attitudes. Bad contracts for bands (For example, GUILTY RAZORS had a contract of 7 years for one 7" by Polydor, a major company). Business wanted to put these bands in a box and wait for a good time to make money. They failed. Many bands disappeared, some became commercial stars in the 90's like LES ABLETTES, LES INNOCENTS or single singers like NIAGARA. And the radical punk bands decided to invest in their own organizations: fanzines, self-productions, labels, selfdistribution. So, between 1980 and 1985, we had around 1500 fanzines, some labels (Gougnaf, New Wave Records, Rock Radical Records) and some guys between indie and major companies like New Rose (created in 1980, created by people who helped the punk movement in 1976/77). It was a big explosion with 25,000 bands (registered by SACEM, the French B.M.I.) but you can add 10,000 or 15,000 other bands who refused to be registered by this commercial institution. As major companies didn't seriously help this wave, trying instead to exploit it, the movement created its own organization of production, distribution and promotion. It was a real popular movement, able to support a band. The most famous example was BERURIER NOIR. With its own label, Bondage (ex-Radical Records and future Ouh La La Records) and the support of thousands people, fanzines, radio shows, BERURIER NOIR sold 30,000 copies of each record, had many people at gigs (6000 in Paris) and became the first real indie band in France. They had both political lyrics and visually-oriented shows.

Behind BERURIER NOIR, many other bands became popular: O.T.H., LA SOURIS DEGLINGUEE, OBERKAMPF, LUDWIG VON 88, GARCONS BOUCHERS, LA HORDE, GOGOL 1er, etc...-

But A Big Error Appeared, Also

At this moment, the indie movement should use this success to better organize its activity, develop its own structures, in unity. But a big part of this movement prefered to negotiate with major companies for its own future and forget its political way of life (squats, "Rock against racism" festivals, demonstrations, etc...). It was the main error: not to build the unity and the strength of the movement with indie spirit. It was the defeat of the indie movement because major companies opened their doors to better asphyxiate its good ideas and just develop the commercial sides. It was the kiss of death! Political bands like BERURIER NOIR prefered to stop their activities, false "indie" bands like NEGRESSES VERTES, LA MANO NEGRA, LES SATELLITES went with business and became stars. And a terrific crisis submerged the indie movement. Since 1989, many labels or distributors disappeared (Plus Au Sud, Jungle Hop, Auto Dafe, Go Get Organized) or had many difficulties (Visa, Dissidence, New Wave Records). FM commercial airplay destroyed indie radio stations. Many fanzines stopped also. In 1992, the movement is very sick. We have many good bands and some new associations (Bad Card, Hollow Products, Semantic) or old ones (Panx, Onkra, Odd Size) but business develops only commercial fashion. (Now, it's "Nirvana fashion"). And the concentration in musical industry, the CD wave and the business fight against vinyl and 7"s, are also dangerous for indie activity, for free speech. If you cannot do a CD; if you don't have connections with the mass media for your promotion; if you prefer quality and original ideas; no future for you in France! You want to play in France? Perharps a gig in Paris but nothing in the provinces. Or a miracle with the support of radical structures (7 gigs for Agent 86 on January 1992 for



example). But many foreign bands prefer not to play in France. So, French people must go to Belgium, Germany or Holland to see a good band for a reasonable price.

And For New Wave Association, What Happens?

We live in France. So we live with the French problems. For example, our label was distributed by EMDIS, created by guys from economic high school. Little yuppie rock managers....After one year, it crashed and they disappeared, leaving $70,000 in debts to the indie labels that they distributed. "New Wave Records" lost $6000! Terrible for a poor association. We searched for a new distributor. We tried Wotre Music but did not get good results. After 6 months, we tried GMG-L'Evasion. They did good work for 2 years, but in the beginning of 1989, things changed and in four months, the new boss had destroyed all the work. Exit GMG. In 1989, Southern Studio from London created Plus Au Sud because they had distribution problems in France for their labels like Dischord, Pusmort, Bluurg, Crass,etc... Good idea, good labels, so we went to Plus Au Sud. But good ideas are not sufficient. Business organization in France and bad gestion of Plus Au Sud stopped its activity in 1990. Again, we changed distributors....Now, Le Silence De La Rue, created by two indie guys. But crisis between us, and one left. The other one wanted to create a strong little enterprise in the jungle of business. Much work for little result. This kind of thinking introduced bad methods of work: first, you work commercial bands and after, if you have some time, you can try to work with the indie labels. In 1991, we changed distributors...(Precision: it's not only our story but also the same thing for other labels like Plastic Dolls, Alternative Noise, Inaudito Dischi, Auto Dafe,...). In 1992, we worked with New Rose, which became the biggest distributor of indie records in France (with FNAC and Danceteria). But finally in June 1992, New Rose was absorbed by the FNAC because of problems with these competitors. And, at the same time, the CD wave hit. Distributors, shops and supermarkets wanted only CDs. CDs are an economic success for the music industry. CDs are smaller, so you can stock more CDs than LPs and sell more. It's not really a problem of quality but money, always money. (Many CDs have bad quality). If you release a vinyl record, no big distribution. You can see with little indie structures who survive after the crisis. Your records are not in shops and supermarkets. So, it's like economic censure, attack against free speech. Your record is not forbidden but nobody can find it... So, New Wave Records couldn't release records without good distribution. We lost a lot of money and in spring 1992, we temporarily stopped our activities. Last releases were the first PENETRATOR LP *Beyond Your World*, new Agent 86 LP *Just Say No* and the first FLAMING DEMONICS single (a very good noisy French band). We try to release two last singles, Suffer (Swedish death) and CONVICTED (French thrashcore) before stopping and see the future with a Colera LP, *1.9.9.2.*, and two European tours: Colera and Agent 86. For our magazine *New Waves*, it was too commercial, with overly commercial bands in its columns. In France, you have some "free" magazines like *Blah Blah* and *L'Affiche* but they're financed by major companies like Virgin, Island. They are not indie magazines, just advertisement magazine.

Future

We must understand that an indie musical movement depends on a whole indie and radical movement. You cannot be radical on stage if you are not radical in your life. The radical movement is strong in Italy, Germany and Holland because it lives in a political movement (anti-fascism, anti-racism, squats, anti-war, ecology, etc...). Each record, each fanzine, each act must be a political act to change this fucking system. Radical culture (counter culture) and radical life are the same thing. For the New Wave association, we decided: For the label: to release now mainly singles to discover new good bands and to work only with indie distributors. We can also release some LPs like Colera, but only by radical bands. For the fanzine, *New Waves*: start again, but discover undeground counter culture movement. *New Waves* must help to organize the movement, not to promote the work of major companies and their slaves. For distribution, Al di La: develop exchanges between indie labels, sell directly to people and eliminate commercial structures between them and us, and to obtain better prices for the buyers.

First, we have to mend our ways and actual difficulties. We need around five months to do it. Don't hesitate to write us, because, we've surely forgetten some things in this long report. This report is a little bit too long, perharps, but we are sure that this kind of situation can be taking place in other countries. Analysis reports are a good thing, in addition to scene reports with list of bands, gigs and friends. We are political people, not only consumers. If you don't use your mind, you cannot tell the difference between shit and quality in the music scene. Or in life! You have a mind, use it!

Aline and Patrice

Contact: A.P.M.C./ BP N°6 /75462 Paris Cedex 10/ France. Send 1 IRC for our catalogue. Colera and Agent 86 European tour between September/December 1992; contact us if you want them to play in your country. Thanks!

After being inspired by the incredible report on the Philly scene in the June issue, I've decided to try and write one for the Lehigh Valley area. Wish me luck!

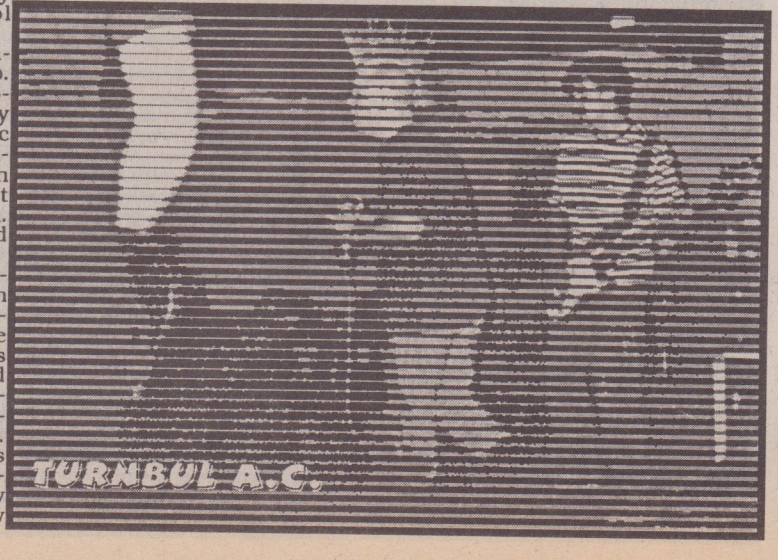
Radio Stations

The Lehigh Valley is a pretty shitty area in terms of the airwaves, but, there are a few good stations worth trying to pick up:

--91.3FM Lehigh College radio. When the students are in session and they run the station the programming is the usual classic rock, Grateful Dead stuff that every station seems to play. The good programming happens when the community staff takes over. Right now the best time to listen is Mondays from about lP.M.-12A.M., during this time the station plays punk, alternative, hardcore, oi, and ska. They have some cool DJ's too.

--91.7FM Mulenburg College radio. Most of the programming is pretty decent. The music is your average college rock stuff, with a little more out there music put in. Also have a good news broadcast.

--103.3FM Princeton College. From around 3 P.M. until whenever the station closes, this station plays a good blend of everything. From Hardcore to Big Bands. Also on Thursdays they have an excellent rap show called the Raw Deal.



--90.3 Lehigh County Community College. If you're ever looking for a good fix of 1980's cock rock this is the station for you. Stuck in the past programming, DJ's with stupid names and Kick Ass Fridays make this station a winner.

Food

--So Eat all Ready (located on 4th Street in Bethlehem down a little from Play It Again Records). As far as I know the only veggie restaurant in the area. The food is good, the prices are reasonable, but the service is a little out there.

--Bethlehem Food Co-op (between 5 points and 5th Street). Unprepared vegetarian foods can be bought here for a good price.

--Gus's Crossroads (Hellertown). Quite possibly the best Pennsylvania Dutch pizza I've ever had. The price is a bit high, around $8.00 a pie, but it's definitely worth the money. Unique atmosphere!!!

--The only other place worth eating are the many diners which abound the area. Almost every town has one, just ask. The food is cheap and the people are very hospitable.

Records

--Play it Again (129 W. 4th St. Bethlehem. 868-3711). By far the best record store in the area. They have almost anything you could want: Besides a great selection of new records they also have a good selection of rarities and bootlegs.

--Record Revival (located in the Q-Mart, Quakertown). Good record store solely for the fact that they charge considerably less for major label stuff than any other store. They also have some records and if you're willing to search you might find something worth your while.

--There's also another record store, which I don't know the name of, in the Q-Mart (to be explained later). If your into old garage style music this is the place for you. They have hundreds of old 45s. They occassionally have some punk and hardcore records. The only problem with this place is the guy who owns it is a dick. If you're looking for old garage style stuff it might be worth it.

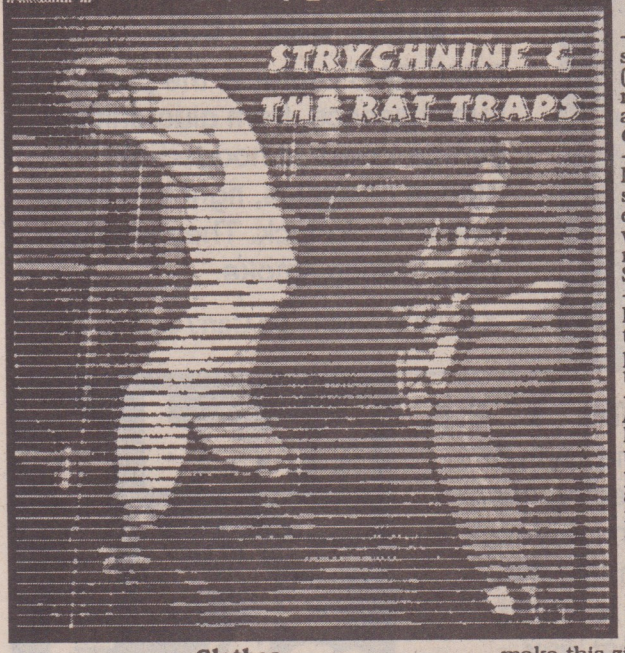
Books

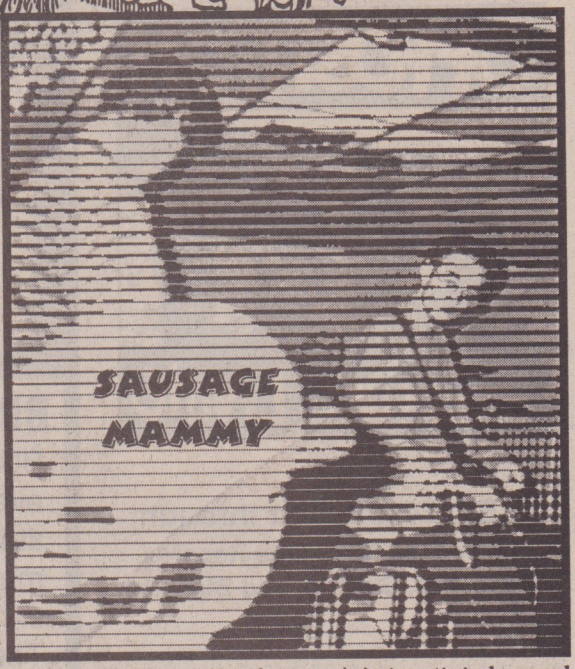
--Play it Again Records. Not only do they have a great selection of records, but they also have a cool book section. If you're looking for some alternative reading you won't find at the B.Dalton, this is the place to look.

--Das Book Has (Rts. 309 and 313, Quakertown). The only thing worth checking out in this store is their selection of science fiction novels, all the books are used so their marked considerably lower than the original price.

--25 Cent Book Store in the Q-Mart. This place has hundreds of used books all for only 25 cents. If you're willing to wade through the mountains of books you can sometimes find something good.

Scene reports





Clothes

--American Family Services Thrift Store (Allentown). This shop is the greatest thrift store ever. The amount of clothing they have is humongous and it's all very cheap.
--Amateur Athletics (West Gate, Mall Bethlehem). The only thing they have is a good selection of Vans, the rest of the store is the usual athletic store crap.

Concerts

--4G s (Bethlehem). Over-21 punk club. They usually host one major out-of-town band and then a couple local bands. Since I'm not over 21 I've never been there.
--Funhouse (4th Street Bethlehem). This place is usually a comedy club, but bands play sometimes. Most of the bands are basic rock, but sometimes they have garage rock bands like the A-Bones or the Original Sins. Over 21
--Scarlet O Harras. Boycott this shit hole at any cost! The managers are a bunch of money grubbing shit bags!!
--Quaker Productions. If any bands are planning to be in the LV area give me a call or write me at the number and address at the end. I can most likely get a place for you to play and provide food and accommodations. The shows would be low priced and all ages. Get in touch if it sounds good.

Movies

--19th Street theater Allentown (location: take a guess). The theater usually has the latest in art films. The theater is an old playhouse and is absouloutly beautiful. Price of a ticket is $5.
--Roxy (Northampton). This is a very cool old theater that shows second run movies for only $1. The only problem is that it's located in Northhampton which is quite a drive.

Bands

Right now the area is abound with great groups. I'm sorry if I missed your band. If I did get in touch and I'll try to put your band in another report.
--BURNING AMBITIONS-This is my band. We play a DC-influenced early 80's punk style music. If that sounds like some thing you would like, send $3 ppd. for our 7 song demo. If you want the demo or would like us to play get in touch through the number or address at the end. (Make money orders payable to Eric Morgan)
--WESTON- play a very melodic brand of punk with pop influences. They recorded some songs which are going to be released sometime soon on a 7 inch. They can be reached at the *Puzzled To Death* zine address.
--JESSICA-are a non-metalish grunge style group. They also recorded a demo which is not yet available. They can be reached at the *FOE* zine address.
--TURNBUL A.C.-Old style HC with good hooks (see issue 100-part 2 for review). Their demo is available for $3 ppd to the *Chumpire* zine address.
--SLEDGEHAMMER-Moshcore music with some interesting changes. They have a demo which can be had for a mere $4 from 1449 Grace St/ Allentown, PA 18103.
--STRYCHNINE AND THE RAT TRAPS-I've heard their music is straight punk rock, but I have yet to hear it for myself.
--I'D RATHER BE DEAD-Another band I've yet to hear but I've been told they are old style rockish punk. They have a demo available for $3.50 ppd from 425 Wyandotte St. #3/ Bethlehem, PA 18105.

Zines

--*Chumpire*-Anarchistic layout and a good batch of local band interviews make this zine worth it. 2 stamps to RD2 Box 530/ Coopersburg, PA 18036.
--*FOE*-Good coverage of the local scene and a huge reviews section. My favorite section is Frank's introduction. Send some stamps to 145 So. Chesnut St. #5/ Bath, PA 18014.
--*Puzzled To Death*-This zine in my opinion is becoming the best in the LV. The interviews are much improved and the opinions are expressed well. Get it from 475 Spruce Lane/ Nazareth PA 18064 for 50 cents or 2 stamps.
--*Quaker Zine*-My zine, unlike most of the other LV zines, has no band interviews. The zine is more about humor than music. We have things like safe alternatives to moshing and cartoons about the struggle between the man with no arms or legs and the man in the hat. Available for 2 stamps from the address at the end of the report.

Miscellaneous

--Office Warehouse (down the street from the Whitehall mall, Whitehall). The best place in the valley to copy. Prices are cheap (4.5 cents for the front and back of a page) and the copies are good and clean.
--J&S Music (412 Chestnut St, Emmaus)-Cheap used equipment and a good price for PA rental for any one putting on a show. The people who work there are willing to help you if you need it.
--Lehigh University campus (Bethlethem)-If you're bored someday and have no cash a great thing to do is walk around the campus. The campus takes up the whole side of a mountain, so to walking it will take some time. While you there stop in and check out there huge library.
--Allentown College Campus-This campus is very spread out and is a nice place to just stroll around. The best thing about the campus is the library. It's a beautiful newly built building with the coolest spiral staircase ever. I often go to the library and just sit on the second floor and look out the windows in the back ot see the rest of the campus. Also, for you skaters, the place looks to have some great terrain, but, if you try it, go late at night.
--Q-Mart (Quakertown)-A gigantic indoor and outdoor flea market filled with anything you need at great prices. They're only opened Friday, Saturday and Sunday.
--Cheap Skates 2 (Line Lexington of 309)-Big skate park, kind of out of the LV, but, if you're into skating take the drive.

Well that's it for me. Hope I did a good job representing the area. Anyone interested in getting in touch with my band, my zine or me personally, I can be reached at 105 Hickory Dr/ Quakertown, PA 18951 or by calling (215)-536-0836. Hope to hear from you all soon.

P.S. Any bands, local or not, interested in being on a tape comp, send your material ASAP. Looking to get it out in the near future.

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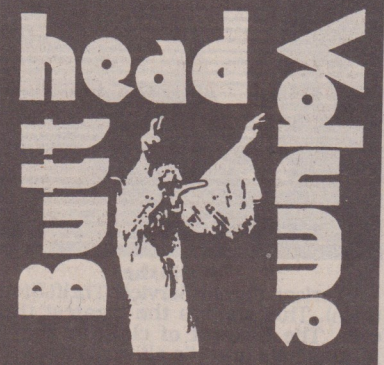

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Will the next big garage invasion come from Yugoslavia? - Jello Biafra

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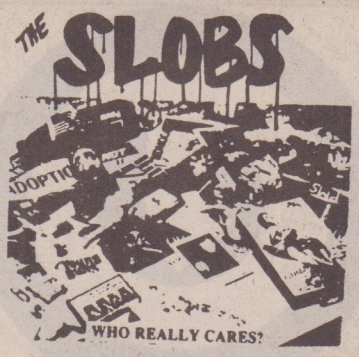

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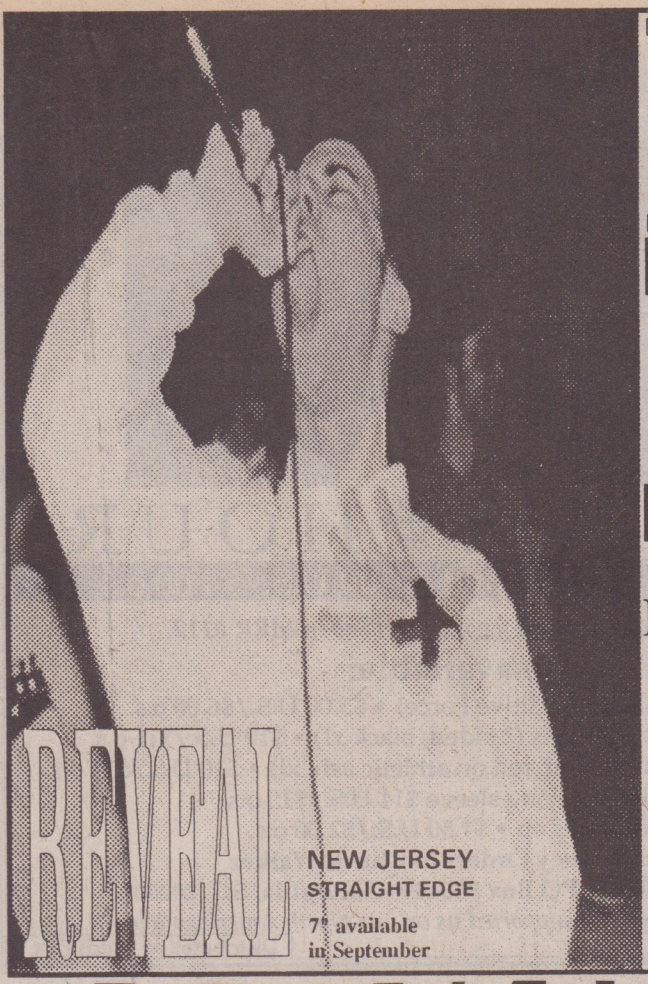

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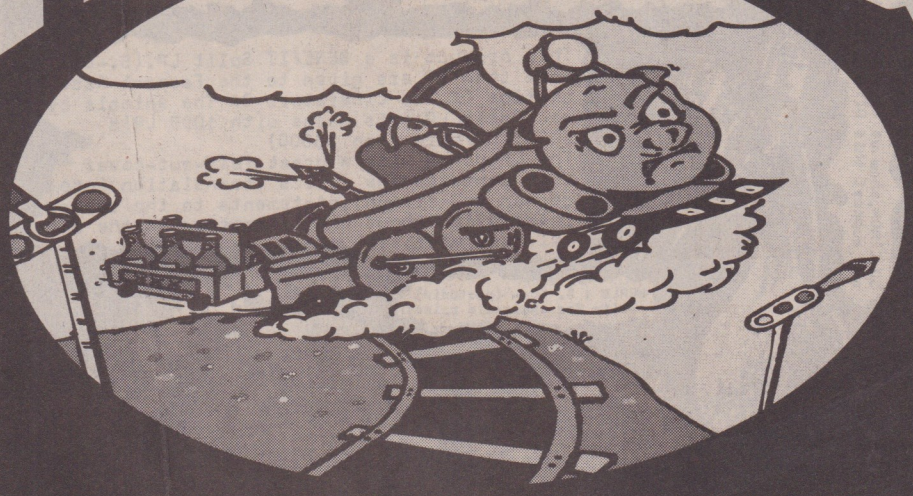

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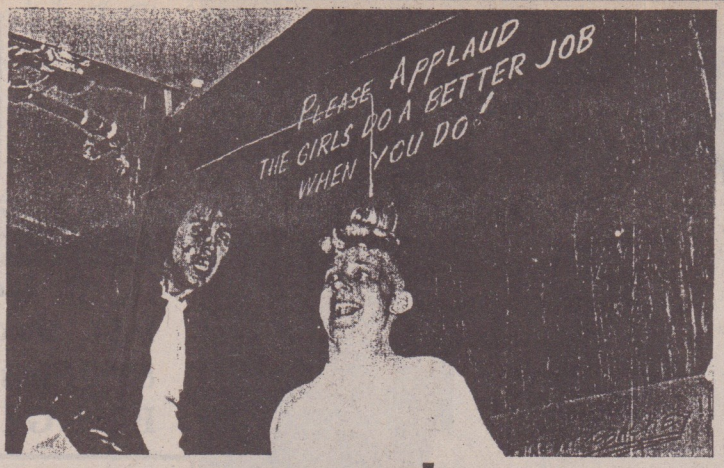

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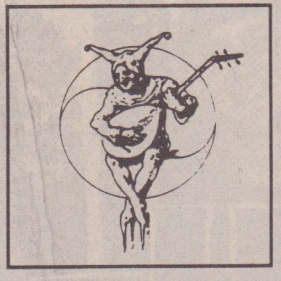

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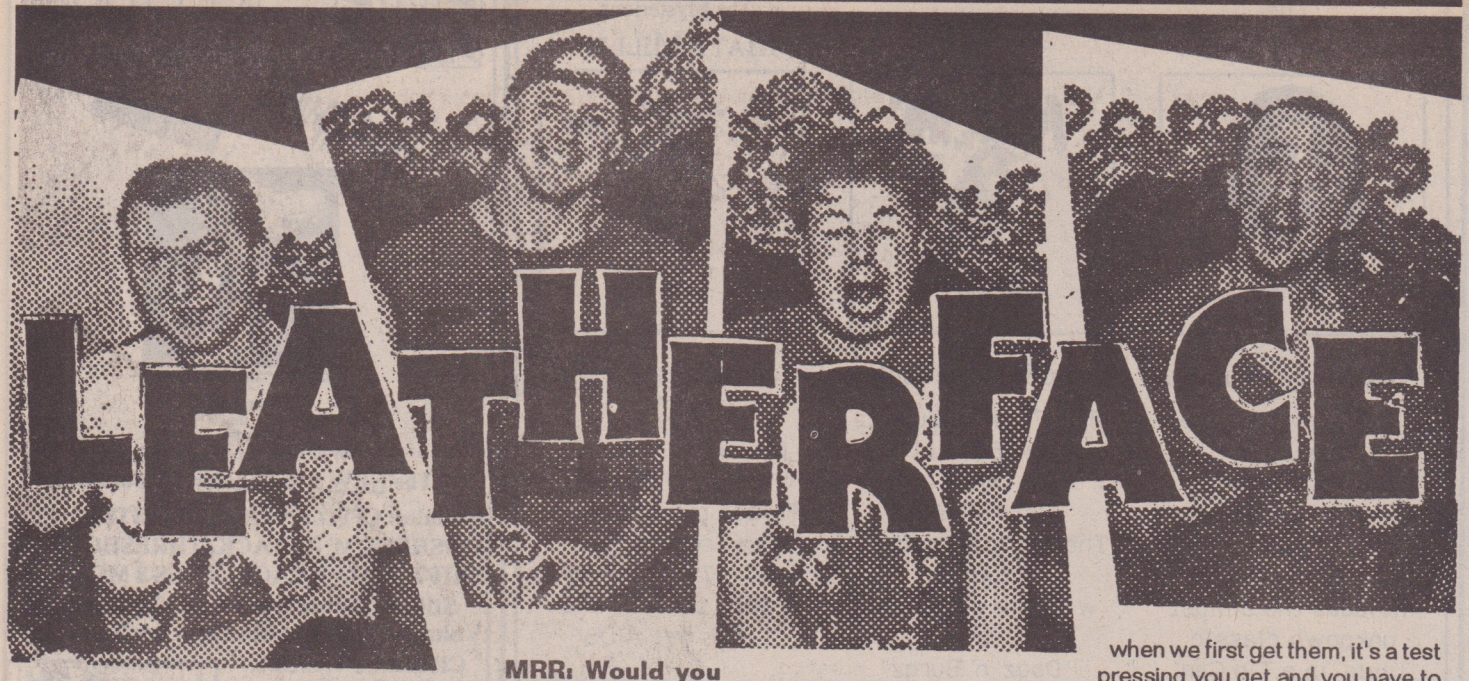


Scrap metal core, punk, hardcore call them what you will. Leatherface are loud, fast and energetic, but not mindless noise, there are tunes and lying underneath the rough vocal exterior are beautifully painted lyrical pictures. The *Cherry Knowle* album started the ball rolling for their impressive vinyl output on the North East's Meantime Records. A final 7" release *Beerpig* and they signed to Roughneck Recording Company, who've currently seen them through two albums *Fill Your Boots* and the much acclaimed *Mush*. Two seven inches *Razor Blades & Aspirin* and *I Want The Moon* and finally three 12" *Smokey Joe* (which was more of a mini LP really), *Not Superstitious* and the current *Compact & Bijou* EP.

Their present line up, as it's always changing, I've seen them with four bass players and in 1990 they went quite a while as a trio, now it's been steady for a while as follows. Frankie NW Stubbs -guitar/vocals, Andrew Laing - drums/backing vocals, Richie Hammond - guitar/backing vocals and Andy Crighton - bass, who between them previous bands impressively have included Sofahead, Snuff and HDQ. F-Frankie, L-Laing, A-Andy, R-Richie. Interview by Michael Sanderson.

F: We've had 10 bass players, we're the Spinal Tap of punk rock!!

L: Every time we've blown up the bass player goes!

MRR: Do you think you've finally settled down now?

R: Fucking hope so!! (everyone bursts out laughing)

F: We've said it before, so we're not hardly likely to say it again really.

MRR: Would you label yourselves as a punk outfit?

F: Punk attitude mate, but modern, I'd say modernistic pop!

MRR: What was it that appealed to you about signing to Roughneck 2 years ago?

F: When we were asking around to see if anyone had heard of this repribate Lawrence Bell of Roughneck Records and someone said that Nik Turner was on his label, out of Hawkwind, so I phoned him up and said what's this about fucking Nik Turner being on your label and he went (puts on a cockney accent) "Ow no mate, no fuckin' hippies man, no fuckin' hippies" so we signed immediately!!

MRR: Who else is on the label?

F: Midway Still, HP Stinker, Anastasia Screamed, Overkill, Goldfish...

R: There's a few bands on that isn't there?

F: We were the first signing

MRR: Is there much pressure now that you're on an established label?

R: No, I don't think there's any pressure at all from them

F: It's like one bloke who's got Fire Records of London, which is this big independant thing, Roughneck is sort of like the grotty end of that. Fire have all like Blue Aeroplanes and all these namby pamby business. There's a contract with them for three LP's and we've got one more to do. There weren't supposed to be any singles, well there was just one, but we've done loads R: There maybe another single to promote the next album or whatever.

MRR: Is there anything you're trying to accomplish with the band?

F: To get on with each other! this brings the loudest laugh from all of them)

R: That WILL be an accomplishment!-

MRR: Would you listen to your own records if you weren't in Leatherface?

F: I never listen to them

R: I do!

F: Yeah, he does, all of the time. I listen to them when we first get them, it's a test pressing you get and you have to decide whether that's good enough and give the OK for everything else to carry on. It's something you've heard 45 thousand times innit?, from writing it, to actually having it recorded it's fucking hell...2000 times.

MRR: How accessable do you think you are?

F: I don't think it's something you think about, it's something that you become

MRR: Would you consider yourselves to be political in any way?

F: It's not exactly preaching, it's like there is a political point of view words, I mean we just write pop songs, it's not written in such a way that....you've just got to sit and tap your foot. I don't really want anyone to get a particular message from it

MRR: Do you think it's boring to preach to people?

F: It depends when you were born, if you were born when I was, it's boring as fuck, if you've just started listening to music then...I've listened to the anarcho bands and stuff.

MRR: Who does all of your artwork?

L: Dave Harwell

F: A bloke called Dr Zhivago at Fire records, who reads a lot of surrealist, sort of dodgy Spanish magazines!

MRR: You've just come back from 2 months in Europe. When you were there, did you notice any of the uprising of the right wing fascist movement?

R: No, the thing is it's much more prominent in East Germany. We didn't do any gigs there, I mean the furthest we got was Berlin. We played in Poland and stuff but we didn't have any trouble at all

F: There's a massive anti-fascist movement...

R: ...which is much bigger

F: Yeah, much bigger than anything we've had.

R: The thing is over there they don't fuck

about. It's not like here, where there'll be a load of blokes who'll go down to the blokes in the market square who are selling BNP rags and stuff and just give them a couple of kicks and tell them to fuck off. Across there it's like bats with 6" nails in and all that and everyone's masked up.

F: And they've got those CS gas guns and there's loads of these flying around. We met this lad who'd been shot in the head with one and he wasn't too happy!!

R: A few years ago when I was in HDQ and there were some nazis who turned up at one gig in south Germany, and they started kicking shite out of the promoter 'cos he was trying to get them out. So we ran out and I whacked one of these across the back with a drum stand and all of a sudden...like I mean they were scum ya know, so one of the fuckers pulled out a shooter like and that's a bit scary!

Roadie- They locked me out!!!!

F-What?

L: Ha! ha! they locked him out!

Roadie- They all ran in the place, slammed the door and I was stuck outside!

MRR: Do you think it's on the increase here at all? I mean, they've just set up the Anti-Nazi League again, releasing records, etc.

F: There's been an anti-fascist movement in Newcastle for years.

MRR: Do you get any trouble at your gigs?

F: No, you get the odd idiot who...(does a nazi salute)

R: Like last night in Blackpool, someone just saluted, he was told (*laughs*)

L: Straight and quick!!

MRR: You're going to Japan?

R: In 3 weeks, the records are licenced over there on a label called Shaking Street and they're organising it. Seems to be selling quite well, apparently they've sold a load of advance tickets, which must be OK, 3 gigs--2 in Tokyo and one in Osaka.

MRR: What's after Japan?

F: Ireland. The British tour finishes in two weeks, we have a couple of days off, go to Japan, a couple of days off and then go to Ireland.

R: After that the new LP. That's going to take at least well towards the end of the year.

L: We're doing Reading A-and then a festival the following day in Germany.

R: Reading's the small stage

MRR: There's a session album out called *Seconds Out*.

F: That's Mark Radcliffe's Radio 5 sessions. We signed a contract with the company Imaginary Records, who released it, who sent us a two page contract saying that we would give them the right to bring this out and pay us so much money from them sold. You do five songs in the session and we chose the three songs we wanted on the record.

MRR: Do you get any perks?

F: Free t-shirts off bands, free records off record companies.

R: There's quite a few.

F: Free food and beer!

MRR: But that's only when you do gigs.

F: You can blag guest lists

R: Aye, we get into London gigs, which is quite good 'cos it's as expensive as fuck to get into gigs down there!

F: I get advance copies of releases, so you get the odd thing which is quite good.

MRR: Do all four of you write the songs?

F: Actual tunes usually are put together apart from the band and then they're taken to the band and everyone just puts their bit in. He makes up his bass line and he sorts out his drums and I do the lyrics.

MRR: Are there any other bands that you admire and respect?

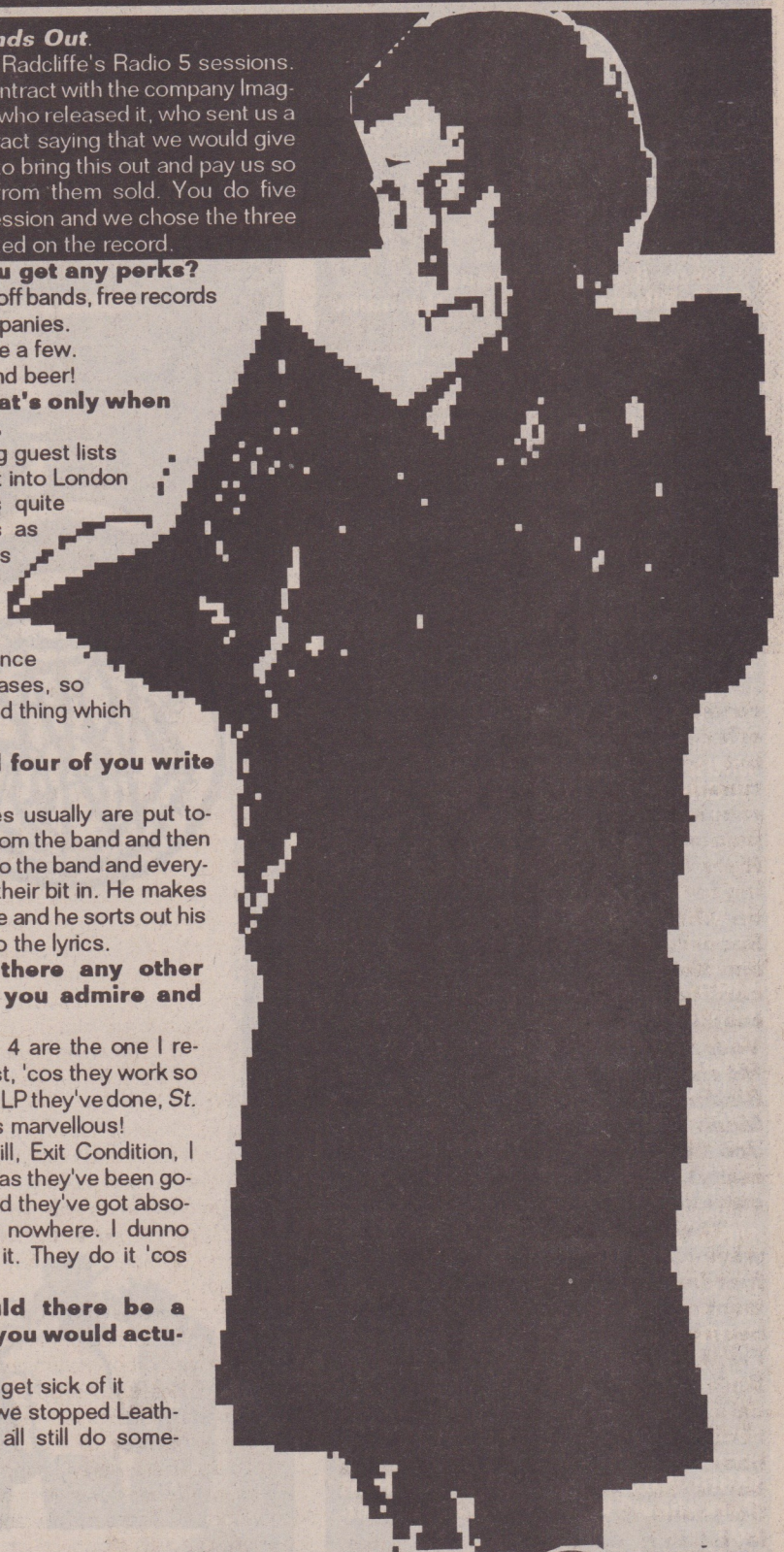
R: Mega City 4 are the one I respect the most, 'cos they work so hard. That last LP they've done, *St. Sebastapol*, is marvellous!

F: Midway Still, Exit Condition, I respect them as they've been going so long and they've got absolutely fucking nowhere. I dunno how they do it. They do it 'cos they like it!

MRR: Would there be a time when you would actually stop?

R: When you get sick of it

F: I dunno, If we stopped Leatherface, we'd all still do something else.



LEATHERFACE

Interview by Jae

MRR: Hello and how are you doing today?

R: Were fine. Just kicking back drinking.

MRR: Whats the line up for your band?

R: Joe Bastard plays bass. Me on vocals. Gary Doom plays guitar, and right now we're kind of working with two drummers. One for local shows, and one for long distance. They're Simon and Dylan.

MRR: Where did you get the name Total Chaos?

R: It stands for the state of chaos this world is in—Total Chaos. You got 50 million politicians scrambling to make rules and regulations to better their own lives, and to make themselves richer, and in the mean time they're killing the real people who give a solid fuck about the world.

MRR: How long have you guys been around?

R: We've been together since September of '90.

MRR: What is your musical influence?

R: English hardcore thrash and Swedish hardcore. Disorder Discharge, the Varukers, Extreme Noise Terror, Chaos U.K., Discard, Crude SS, etc.

MRR: How did you like the 2nd gig at Gilman St. in Berkeley?

R: It was cool, we played with Filth and some other bands from around there and, as always, Filth jammed. We played a very intoxicated set.

J: And, I would like to thank Jim Filth for setting us up, and to all of Filth for lending us their equipment.

MRR: Do you see any difference between the punks from Orange County and the punks up there in Frisco?

R: Not a lot of difference. The scene out here is more mellow than up there. I think the scene is more crazy up in San Francisco.

J: The scene up there is pretty cool and well actually huh, I forgot what I was gonna' say.

MRR: Are you drunk right now?

J: Yeah, I'm drunk. I don't know. The scene is cool up there, and the scene is cool down here just as well

MRR: So what's the difference?

J: Well, what I want to say is there is no difference. We're all fucking punks. We're all in it together. We're all gonna die for what we believe in, at least I'm willing to sacrifice my life for what I believe in.

MRR: What happened at the Hart Park show? Why did you get arrested?

J: Well, to begin with, the Big Mountain Reservation is there because the fuckin' American government fucked over people. The original people of this land. That's the main reason. I refuse to be called an American. Sick pathetic America. America is the name that government made in this land.

MRR: So, you don't believe in country labels?

G: The world is a world. We can't label fucking countries. We should be free to go the fuck where we want.

J: See, that's segregation of land. Right there, that's the beginning of the end.

R: Beginning of racism and everything else.

J: That's the beginning of destruction.

MRR: So how did you get arrested at the Hart Park gig, for the last time?

J: Well any fuckin' ways, Here we have a benefit going for a very worthy cause. Everything had been going good all day, no fights, no nothing. Dogma Mundista just finished playing a rippin' set and we were next. We set up and started playing. We were into about our third of fourth song when all of a sudden the power went off. I thought maybe we blew a fuse in the back until I turned around and what do you know, Orange County's worst. The cops from hell. Let's go back in time and tell you that Camilli from Food Not Bombs had paid for the use of this band shell. Everything was legal. She had rented from noon to seven o'clock and here it is six o'clock and the fuckin' pigs are trying to tell us the time is up. Bullshit! So, I start jumping in their face telling them what I think of them and by this time, the crowd is going nuts. So, the six or seven cops started getting scared, shut the doors, locked them with me in there. They grabbed me and started trying to twist my fuckin arms off. Of course I gave them resistance and told them that they fucked up and brought hell down on themselves and that's when they stuck me a couple times in the back with their night sticks and put the cuffs on. But that wasn't it. About the same time, a bottle comes smashing through the window, and hit one of the pigs in the side of the head, and it sounded like hundreds of people were beating the shit out of the walls outside and let me tell you those pigs shit their clean white panties. So they called for back up and finally drug my ass out using me as a shield from the bottles and shit that was being thrown at them. It turned out to be a pretty chaotic night.

MRR: About the Mohawk Indians in Canada; do you think they accomplished anything fighting with the police?

J: Well let me tell you that the Mohawks and any other kind of Indian are sick of the bullshit that is thrown their way Just about every treaty, every promise this government made, they have broken. It's too bad violence had to be used, but they had to be heard, and they were heard for awhile. Anyways until the fuckin media had something else more important to cover like the President puking on fuckin' Batman or whoever it was.

MRR: What happened to the Mohawk Indians from Canada?

J: They're still there, and I imagine they're still fighting. Like I said, you just won't hear about it because the media is not there because it isn't important to them and the government probably had something to say about the press being there. I wish all those people would move to an Island and lie, make promises, and break promises to themselves. I wish they would all fuckin leave the peaceful people Indians, blacks, whites. It doesn't matter who it is just leave us the fuck alone. Go kill your own selves somewhere else

MRR: And Nazis too?

J: The Nazis can just go straight to hell. I'm not even gonna waste my time with them. I already told some of those fucks that I'm gonna burn each and every one of those—- I don't know, there isn't a bad enough word to describe them.

MRR: What do you think about skinheads?

J: What kind of skinheads?

MRR: Do you have any skinhead friends like S.H.A.R.P.

J: I have a lot of skinhead friends. Most of them come from S.G.V. San Gabriel Valley Unity. They're all against racist nonsense. They're a cool bunch of guys, and they like to drink a lot of beers with us.
Nathan (from A Solution): You're drunk Joe.
J: Yeah, I'm fuckin' wasted, man.

MRR: Alright, what's going on with your band right now?

R: We're playing a lot, and we're trying to put out an EP, but we're having problems.
J: Yeah, we spend our money on beer.
R: We're trying to get shirts out right now too. Hopefully, we'll get everything out soon. The band is doing pretty good. We're planning to do a tour to New York sometime in August.
J: We're gonna go up the coast and go across the northern states and end up in New York.

MRR: Is anyone helping you out?

J: No, this is another attempt at an independant project. I'd also like to stop in Minneapolis.

MRR: The Profane Existence house?

J: Yeah, I'd like to meet all the guys and girls up there. They've got a really cool thing going on, and I'd like to meet the people who are making it happen.

MRR: Who do you guys mostly play with down here?

R: We play a lot with Golpe De Estado, Dogma Mundista, Emprizmo, and Resist and Exist.
J: And also, there was Media Children who I wish we could have played with more, but I guess not anymore since they broke up.
R: We like A Solution, but that guy Nathan has got to go.

MRR: How about Media Children? What do you think about their pacifism ideas?

J: O.K. pacifism. Like I said in another interview, be it Media Children or anyone else, I'll support their belief in being a pacifist, but these days there are those idiots who have the brain activity of an earthworm, and all they want to do is beat up on these people. So I'll be the one to do something about it, and anyone else who wants to help.

MRR: So you believe in fighting back?

J: It's not believing in having to fight. I don't like having to fight, but sometimes that's all that can be done. It sucks.

C: Do all your band members believe in that?

J: Gary is not for violence at all. Anybody who knows Gary knows he would rather kick back and put Band-Aids in his fuckin' hair or paint his fuckin' teeth blue. I don't know.

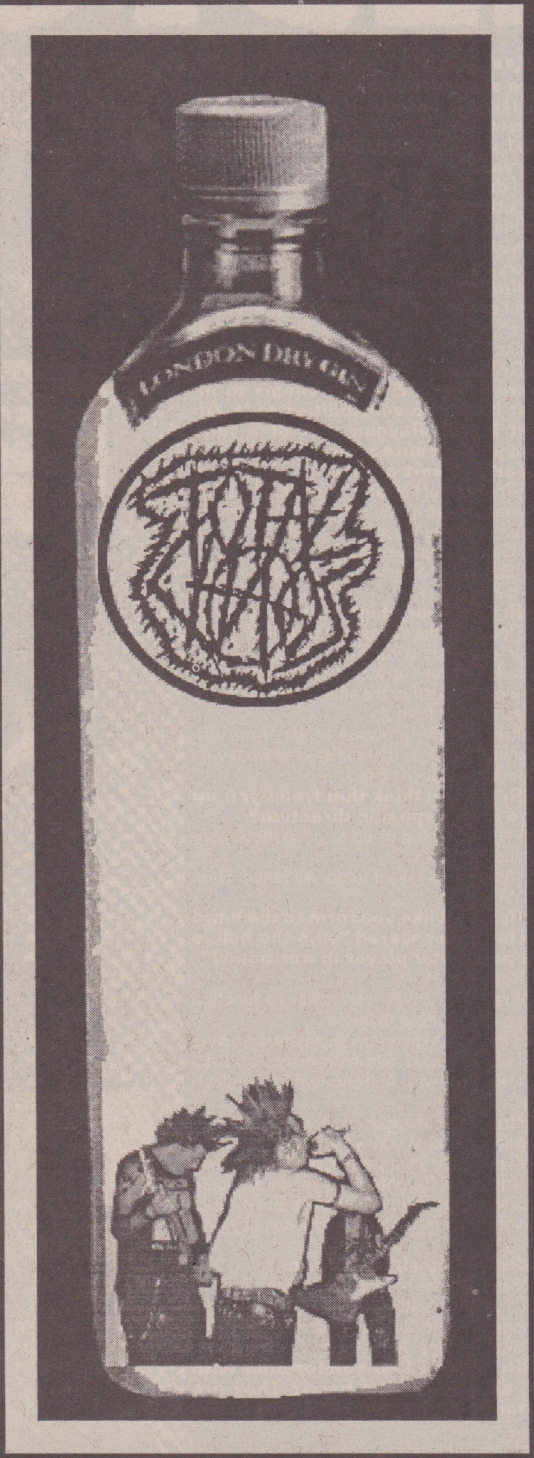
MRR: Who could drink most in the band until everybody falls over?

R: Joe
J: Well, let's take a drink to that.
R: All of us are comedians. We like to have a fun time on stage off stage. We party with everyone and we're crazy like hell.
J: I'd like to say to the guys and girl from Chaos U.K., let's hook up.

MRR: Why?

J: I think we're pretty much the same type of bands. I have so much respect for them for lasting over ten years and not changing a bit, and I mean not selling out or anything like that. The *Headfuck* 7" was fuckin' great. Fuckin' drunk rock. I dig it. I'm sorry that they couldn't make it to Southern California. But anyways, I hope we'll be getting out there soon enough. Providing I can get my fuckin passport. No wait, I mean Gary Doom who has a mile long record. Not me, I'm clean.

MRR: You're telling this in an opposite, huh?



J: Well, I have to blame it on somebody.

MRR: Are you guys always drunk when you play?

G: We're always drunk, 24 hours a day.

MRR: Who writes the songs mostly?

R: Me and Joe.
G: I write songs.

MRR: Besides writing songs against war and vivisection, do you write on any other stuff?

G: Fuck yeah, we got some funny songs too.
R: We got a new one called "Out of Order". It's about listening to punk bands wasted out of our minds throwing up and partying it out.

MRR: Would you guys say you are wild or mostly mellow?

J: We're wild as fuck all the time. At least until the good ol' hangover comes pounding on our skulls.

MRR: What do you guys think about the riots that happened in L.A ?

J: It was bound to happen. Not just because of the Rodney King incinent. There has been a lot of racial tension building for quite some time, and all they needed was an excuse, and this was it. It's to bad the people burned out their homes and community stores. They should have burned down all the state and local government buildings, if anything.

MRR: How would you see L.A. in the future?

J: Burnt.

MRR: Would this cause more racism?

J: I hope not. I hope that the Black communities see now that it's black, white, brown, red, yellow. We're all in it together to fight this state oppression.

MRR: Do you guys have jobs?

G: I go to school.
J: I'm living off the land.
R: I'm the only one with a job. I support everybody.

MRR: How often do you practice?

R: As much as we can, sometimes twice a week.

MRR: How is your band relationship? How do you guys work things out? And who makes the decisions?

J: We are just like brothers. Although don't call me Rob's brother...Just kidding. We're as close as anyone can be. We don't have to work anything out cause we never really get in fights. And as far as making decisions, whoever is sober enough at the time a decision is needed.

MRR: Any last comments?

R: Come see us.
E: Ohhhhhhhh!
J: I think I'm gonna pass out.

MRR: Before we go, what would you like to say to Squat or Rot in New York?

J: Drink a lot of home brew. Keep doing what you're doing, and we'll see you all hopefully in August.

Total Chaos/ PO Box 6188
Fullerton, CA 92634

JONESTOWN

Jonestown aren't what you would call a straight forward punk band. They aren't what you would call straight forward at all, more like performance meets music meets politics meets sheer abrasion. Dan plays melodica, Geoffrey plays bass, Joe breaks guitars and Eric bashes drums. Interview by Lance.

MRR: Okay, so all of a sudden everybody is checkin' out Jonestown. What kind of sense do you get from all this new attention?

Geoffrey: None what so ever...

Dan: Yeah, I think I was just saying to you last night (*to Lance*) that before this tour we had just started headlining shows in Minneapolis on our own. Now we're doing this tour where for the first time we're headlining. It's kind of strange getting used to the fact that people don't leave. (*laughter*) They stay and they clap. Then they say they like it.

Geoffrey: Then they pick up stuff in the room and start pounding it. (*laughter*)

MRR: Is that a common occurance or is that strictly Sacramento?

All: Strictly Sacramento!

Dan: But I don't exactly understand why. I'm glad.

MRR: Still, there is a certain buzz. What are your feelings about where you're at right now?

Geoffrey: Buzz, as far as media, I suppose. Buzz, as far as people... We're not selling things out as far as where we're going. But we've had good shows.

Joe: I don't think it really affects what we play. It's that people like what we're doing. We're still gonna do what we were doing.

Dan: It's kind of an unexpected oddity.

MRR: Has it made this tour a lot easier as opposed to last time around with Les Thugs?

Geoffrey: Booking it was a lot easier.

Joe: The more we tour and the more we come back to the same cities, it just gets more warm.

Dan: I think it has more to do with us coming back to the same places and touring, touring, touring. Not so much to do with whatever blurb here or there. They do help...

MRR: This is only your second time in San Francisco, right?

Dan: It's our third. We played the CW Saloon opening up for Victim's Family and Toxic Reasons.

Eric: That was about a year and a half ago.

MRR: How did you folks hook up with Les Thugs? That seemed like a sort of odd billing.

Geoffrey: It was divine intervention from... well, this booking person. We wanted to tour with another band. It happened to be a band from France. It happened to be an agent said "how would you like to do this tour and provide backline?" Blah, blah, blah. We did and we struck it off.

MRR: How did you feel about the kind of crowd they would draw? Would you rather play with a band like that who have a very different draw or do you think you would be more comfortable touring with a band that was more similar to your style?

Joe: I like it when we can have a change. Two different kinds of bands for a show. For the crowd, it's more entertaining. You don't hear the same sort of music for three hours.

Eric: I don't know. We don't have a big problem getting people to like stuff if we can just get them in to hear it. Even if it's with really different kinds of music, we still, for some reason, seem to do well.

Geoffrey: We cross a lot of lines as opposed to a lot of bands that have a direct line. We're kind of all over the place as far as musical influences.

MRR: How do you decide what goes where? The C/Z single seems to almost have pop sensibilities to it. Almost Naked Raygun sort of a feel. Then your album comes out and it has an early Ex sort of feel.

Dan: That kind of had a lot to with the fact that we used to have a second guitar player. A lot of our earlier stuff was more...

Eric: Guitar band kind of approach.

Dan: But once he was gone, Joe became the sole guitar player...

MRR: And everything went haywire!

Dan: It did. All the songs that the other guitar player even had a hand in writing, we just ditched. We came up with all new stuff. That's how we put to gether the album which is more or less distinct from...

Geoffrey: ... the previous stuff. There are elements, I think, in that old stuff of what was happening inside the band.

MRR: Do you think that freed you up to go in this specific direction?

Dan: I think it freed us up to go in more non-specific directions.

Eric: Anything we want to do. Acoustic. Electric. Whatever.

MRR: Was it like you formed the band and later discovered "who the hell is this pop guitar player in our band?"

All: No!!!

Geoffrey: No, it was just easier to function writing more simple things.

Joe: None of us knew how to play really, so we all kind of learned our instruments and did music a certain way. And once we felt comfortable...

Geoffrey: It just happened. It was a maturity thing if that's what you want to call it.

Dan: I can't really sing either so the pop thing was too hard. (*laughter*) We made a couple stabs at it and it almost came off. But it's just really futile for me to try and croon in any kind of way.

MRR: Do you all write lyrics?

Geoffrey: On the record it's all Dan.

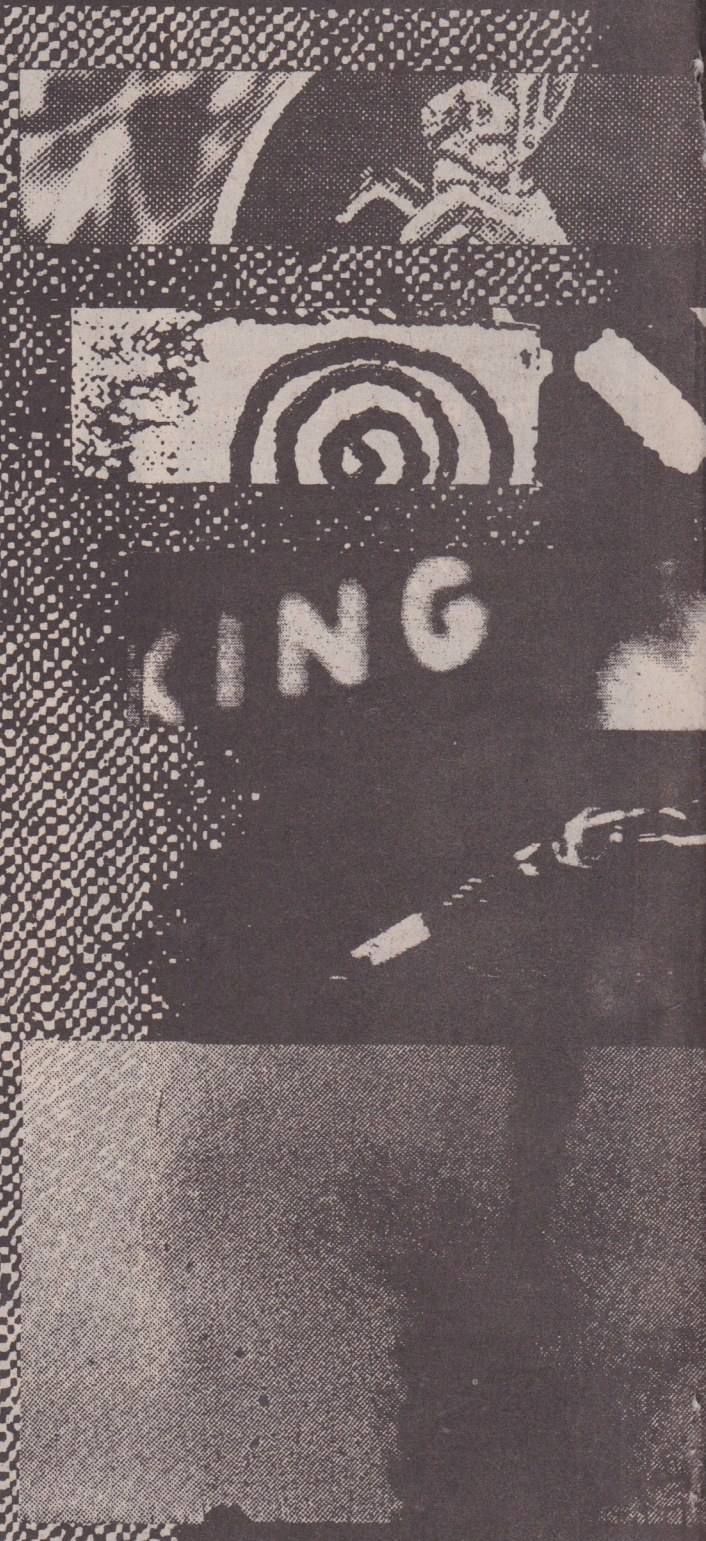
Dan: I just have stuff written. Whenever we manage to come up with something I just look and see what fits. More or less.

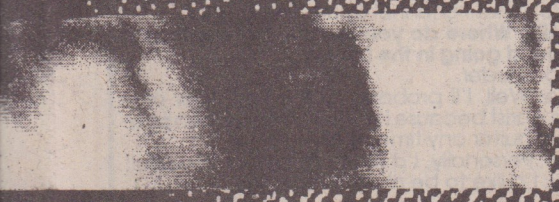
MRR: Do you feel comfortable with him as voice of the band? They are certainly more outwardly political lyrics...

Geoffrey: Definitely.

Joe: I think if any of us wanted to say something we could. If we wanted to write something we could.

MRR: Has there ever been a situation where he would write something and





you'll feel like "well, I don't know..."
Geoffrey: Well, yeah.
Dan: And I said, "Well that's too bad. I really don't care what you think." (*laughter*) Just about half our set is like that right now. No.
MRR: So it's really the Dan project. (*laughter*)
Geoffrey: Yeah, he just hums everything like Jello. (*laughter*) He hums the bass line, taps on the table, and it's all copyrighted. We call him Amadeus.
MRR: Is "Giant Sleeve" especially important?
Dan: I think live, that song is amazing. But on the record it doesn't really come off like it should. Not compared to live. "Giant Sleeve" and the words to "Giant Sleeve" all tie in with the tornado on the cover and the power of the unknown. The power of things we haven't yet been able to put a harness on, control, stamp out or poison to death.
MRR: Do you mean that in all of a spiritual way or strictly in the ecological sense?
Dan: An ecological sense. Not really a spintual side. To be honest that never really crossed my mind.
MRR: Well, not so much religious. But the Earth as Mother Earth, a living entity...
Dan: I definitely think of it as an entity. The basic idea of the song is that I tend to revel in natural disasters. There's all this horrible death that happens from it. But in the long run, it's cool seeing that happen when you consider how much abuse the Earth has to sustain.
MRR: It's interesting how it changes the way people interact as well.
Dan: Oh definitely. People learn how to organize themselves and do things themselves. Not looking for some higher thing, some boss or some banker or whatever to make their lives run smoother.
MRR: Why did you name the album "All Day Sucker"? It's in the song "Baby". Is that song particularly important?
Dan: It is from the song "Baby". But it totally ties in with the songs "Hoover" and "Giant Sleeve" as far as all day sucker, tornado sucking. "Hoover" is about throwing your money away chasing some big, fat, gold carrot. The money being sucked out of your pockets. Lotteries and what-not.
Geoffrey: Stevie Wonder. Stevie Wonder too.
Dan: Yeah, we also found out it was a song by Stevie Wonder, but that's got nothing to do with it. (*laughter*)
Geoffrey: "Songs In The Key of Life".
MRR: There you go, his ecological album.
Dan: Then in "Baby" the "all day sucker" line refers to the Barnum and Bailey thing. A sucker born every minute.
MRR: You folks live in Minneapolis which is the Profane-Grind-Anarcho capitol of the world, it seems. Do you feel any sort of attachment to that scene? Or do you feel completely separated from it because of the musical differences?
Dan: We have ties with Profane as friends, definitely.
Geoffrey: We respect all the work they do with their zine and their house, their cooperative. It's amazing.
Eric: I don't think we're that much separate. As far as their ideas and my ideas, our ideas, I don't think they're that much different.
Dan: Musically, some of them have managed to get into our stuff despite that fact that we don't sound like Nausea. (*laughter*)
MRR: You don't sound like Doom.
Geoffrey: For better or worse.
Joe: A lot of them are a lot broader than just that.
MRR: Do you feel comfortable with that sort of a label? "Jonestown, oh yeah, the Ex, Dog Faced Hermans, anarchists..." Do you feel comfortable being lumped in that catagory musically and politically?
Geoffrey: I'd hate to limit myself to any one particular subscription of philosophy or whatever.
Eric: There are a lot worse things to be labeled other than anarchist.
Joe: It could be a lot worse.
Geoffrey: I'm a Pat Buchanan supporter! (*laughter*)
Eric: People are going to label you one way or another. There are a lot worse ways than anarchist.
Dan: Musically, being mentioned with those other bands is fine with me. In no way do we rip them off, obviously. But those two bands you mentioned specifically, I think are two of the finest things to have happened to music. I agree with what everyone's been saying. Whether we call ourselves anarchists... Whether I call myself an anarchist... It's really impertinent. We could call ourselves banana-eaters or dorks.
MRR: Do you think the band is sort of a means for you message?
Dan: Words versus music?
MRR: Not just the words but the meaning.
Joe: I think we just try to convey a lot of energy. Show some creativity. Good words too that might make somebody think.
Eric: I don't think we could continue to do it if it was just for the music. The music makes it fun and it is a means.
Geoffrey: Some of the methods we go about doing them are somewhat unorthodox to the rock format be it rock, punk, funk, whatever. If you summarize it's more like this thing in itself without separation. We act as a band as one presentation. I think it's a combination.
MRR: Do you all help in running Project A-Bomb Records?
Dan: Geoffrey does most the work on it. But we all do different stuff. It is Jonestown.
MRR: You did do the one single with C/Z. Do you ever think it would be better just to let someone else deal with distribution and all that?
Geoffrey: At that time it was an issue of wanting to go on tour and having no money.
Eric: And going into the studio and having no money.
Geoffrey: These people said blah, blah, blah. We said fair. Here you go...
Joe: Here's some money to start your tour.
Geoffrey: We implicitly trust you and we haven't regretted any of those deals. You can only generate so much money opening up for people. If people make those offers and they seem fair, I don't think there's anything wrong with taking them up at it. As long as it's not to the point of "Here's the record, do our artwork, find us a booking agent..."
Dan: As long as we can finance it, we would like to carry it on Project A-Bomb.
Geoffrey: With our experience with four singles, the album and the upcoming Dog Faced album, it's not a difficult task for us to do.
MRR: I would imagine that the busier the band gets, the harder it is time-wise to run a label.
Geoffrey: It's actually all really compact. We finished up all the mail a day before we left on this tour.
Dan: That's the one thing about A-Bomb, it's guaranteed to be small. The bands pay for half of their recordings. If the band is in town, Mother's Day are from Minneapolis, they'll stuff their own records. We just handle getting it out. That way when all the money comes back, we cover our costs then the bands get all the proceeds. Not many bands have the cash to do it themselves.
MRR: I don't know. As long as a band is around, they're bound to get bigger and bigger. I'm sure that review in Spin would generate more...
Dan: Laughter. (*laughter*)
Geoffrey: At the bottom corner of the page under a review of the Call... It's all relative.
MRR: You all are going to Europe right?
All: Hopefully.
Geoffrey: 80% positive. 20% unknown.
Dan: The idea would be to bring the Dog Faced Hermans over here as well.
MRR: Any last comments?
Dan: If we do bring them over here, do see the Dog Faced Hermans.

The Deconstruction

MRR: Ok, I'll start with the preliminaries like who does what and stuff like that?
Se: Ok, I'm Sean and I play guitar.
Al; I'm Alan and I play bass.
Sc: I'm Scott and I'm the loud mouthed one.
Jo: I'm Josh and I'm a really really loud battering drummer!
MRR: Here's another cheesy question. How long have you guys been together?
Al; We've been together since last March, so a year.
MRR: This is about the name, the Deconstruction. Obviously the name implies some destructing, and maybe you guys could expand a little on what it means to you.
Se: For me it basically means that, every aspect of society needs to be looked at in a different way, at the very least, if not totally changed, so in order to do that you have to take the old one apart first.
Al; For me, some people think of it as destruction, but that's just destroying things, but it's more like taking each thing...
Sc: ...and disassembling it and scrutinizing it.
Jo: For me it's like everybody is like, "Oh fuck society, destroy society." but really it's the first step in rebuilding society, you can't just rebuild over what's there, you have to take apart what's there.
Sc: And of course in a band, we're not in a position to change society or change the world.
MRR: How does that apply to your everyday life, or is it just an idea that you have?
Jo: I use it because I look at other people, and a lot of my actions are off of what they do or what I see. If I see something that's messed up I do a lot to keep myself from doing the same. I guess I try to take apart what's there and realize what's wrong with it and try to keep myself from doing the same thing.
Sc: Exactly, it's on a real personal level. Most of the lyrics deal with, not necessarily personal crisis, but inner personal issues.
MRR: Since you mentioned lyrics, I was just looking for a song we could get in a general discussion about, I thought "Inquiring Minds" would be good.
Sc: That one actually varies from the stream that the rest of our songs are floating in, insofar as it is attacking media and the way everything is softened and watered down to make it fit society's way of thinking.
Se: So the newspapers sell and the ratings keep coming in.
MRR: So who do you think is the who? Is it some Orwellian Big Brother?
Se: It's just people who want to make some money basically.
MRR: So everything is generally based on a really greedy capitalistic approach, do you feel so of reism there is a way forming capital-within the capitalist system?
Se: I don't think we really want to get into any political ideology discussions, because we don't really have a stance on that as a band.
Sc: Yeah, I'm not anti-capitalist by any means but I am anti-greed and anti-disillusionment. That's more stance on it than communism or anything along those lines.
MRR: I was just wondering, getting back to the music, about the general musical influences of the band.
Se: Well I listen to basically the whole realm of alternative music, mainly what would be called punk or hardcore, probably 90% but I don't know how much of that actually gets into our sound. I just write songs that I need to write. I really don't know how much of what I listen to influences what I write.
Jo: I have none really. the only band I could say that actually influences me would be Last Laugh, (Josh's former band) 'cus that's where I got my style and learned how to play.
Al: I think everything influences me to a certain extent. Most everything I listen to falls into the punk/hardcore/alternative range, like consider Fugazi and the Melvins in that range, I also listen to other stuff like Black Sabbath and Celtic Frost.
Sc: We are kind of a pot of musical influences, and our tastes clash too. I like a lot of bands that Sean cannot stand but that makes us all the more...
MRR: What inspires you to play or what keeps you motivated to play?
Se: Self-expression. I would literally be bursting with...whatever if I'm not in a band because that's the outlet I wanna have for my personality.
Jo: For me it's something I do. If I didn't do it I'd just be sitting around doing nothing.
Al: for me it's a way to express negative emotions like sadness, or anger, which I usually don't express when I'm not playing music, ya know, I try to be nice and friendly and stuff. But no one's like that all the time and that is just how I express it.
Sc: I might as well have a big leather couch to lay on (as in a psychiatrist's) when we play to let all my emotions out, cause that's what I do, what I channel all my energy into.
MRR: Where do you see the Deconstruction sound going in the future?
Jo: Louder.
Se: Well, I'll probably get a lot better as a guitarist because I haven't hardly been playing guitar any time at all.
Jo: Personally, I'd like to get more powerful.
Al; I'd like to be more everything.

Well, that about wraps that up. This interview was conducted by R.A. Gauge. The Deconstruction have a 15 song demo available for $2 ppd. Contact them care of Sean Barney/ 1413 Douglas Ave./ Kalamazoo, MI. 49007/ (616)382-2138.

Flaming Midget is a hardcore band from Stuart, Fla. But what makes us different from the 50 000 other bands out there? We're short as hell, and we're not going to take it anymore. Brian Siu - vocals, 4' 8"; Bob Suren - guitar and bass, 5' 1"; John Desario - drums, 4' 2 1/4".

For years, bands have been singing about racism and sexism, but a far greater evil has been under our noses (pun intended) all along. We are, of course, referring to heightism.

Nobody knows where or when heightism started, but we're pretty sure it started in France during the reign of Napoleon. "For the love of eclairs," one of Napoleon's smarmy henchmen hissed over a plate of snails, "He's a friggin' kid!" And so, the first height jokes came to be. (An historical aside: The henchman was later found dead with dagger wounds just above his knees.)

Today, one in four people - of every color, sex and religion - is chronically short (less than 5' 6"). Think about it - one in four.

One in four of us are afraid to walk the streets, scared that we might be mistaken for a Cabbage Patch Doll, one in four. Daily, we put up with cracks like, "How old are you, little boy?," and, "Mind if I put my beer can on your head?" Yes, we do mind. That's why we're fighting back with tough songs and a tough stance against heightism, like in our song "Short Brigade."

"I may be short, but in my eyes
Your brain is what's snackin' size.
Call me dinky, I don't care.
I save a bundle on kids' underwear."

Yes, we are short and we don't care who knows it. We are secure with our height. And when you stop and stare and ask us if we're midgets, we will reply loudly "Yes, flaming!" Flaming Midget "Midget Melodies: Very Short Songs for the Very Short" eight song 7" on flaming yellow vinyl. $3 US, $4 foreign. US currency or money order only. Burrito Records/ 3421 S.E. Micanopy Ter./ Stuart, FL 34997, USA.

no idea

No Idea started out small. It's popularity grew as did the zine. What caught my attention was the amount of effort that was (and still is) put into each issue. The graphics, content and attitude of No Idea make themselves known on every page (well, almost). Var, the editor, spent two weeks in SF and this interview is the result of one of the many conversations I had with him. Oh yeah, he looks like the Easter Bunny and thinks that every day is his birthday. Martin Sprouse

MRR: Okay, generic question: the history of the zine... I remember it started out really small. I have some in my zine collection.

V: The ones you're going to throw away?

MRR: No, I actually kept them. When did those things start?

V: The first one came out in December of '85. I could go back to how it began...

MRR: Yeah, what made you start a fanzine? Were you a bored kid sitting around in a living room and you didn't have any instruments?

V: No, it wasn't really like that...

MRR: You wanted the free records?

V: No, it wasn't that either, because I never would've believed that I'd get any free ones at the time. I was still baffled by the process, actually. I hadn't read a lot of fanzines at the time, either. I'd seen *Maximum* and *Flipside*, and I think I might have owned a copy or two, but everything was still a little vague for me. I'd seen a few local zines too, like *No Worries*, which was more of an influence after we had already started *No Idea*. A friend of mine, Ken Coffelt, had done a comic when he was younger, called *Rats Magazine/Comics*, which I'm sure no one ever saw, because they only every made a hundred or so. But what Ken did was, he actually did it, and he sold ads to local stores for exorbitant amounts of money... actually cleared a lot of profit. I was really amazed, confused, and dumbfounded that a kid, such as myself, could actually do something like that. Once I figured out, "Whoa, this can be done, it's easy," I immediately said, "Hey, we should do this!" Shoved my own foot in the door. We decided not to do just a comic, but more a magazine.

MRR: A punk magazine? Were you both into the punk scene?

V: Yeah, we were. So that was going to be some of it. We figured that we'd probably write about bands. It didn't start as a music zine though. It started as a collaboration of about four people and we drew some of the material from *Rats Comics*.

MRR: When did it start becoming more music?

V: It had some right away; we just didn't know that we could interview bands. We started going to shows right about the same time we started the zine, so the two grew together. The second issue, instead of just writing about going to see bands and reviewing a couple of records, we started interviewing bands. We thought it was such a privilege to interview bands that we'd interview just about anyone.

MRR: Do you think that your zine started differently than someone who starts a zine in San Francisco, where they know that they can do it and that you can interview bands, as opposed to where you came from? A more naive, or perhaps different, perspective.

V: Naive, definitely.

MRR: Do you think that your zine had it's own personality, as compared to a lot of other first issue zines?

V: Perhaps... I look back at it and I don't think that it's terribly bad. It's hard to look at it and think, "If I got this in the mail today, would I like it?" I think if I was to review it that it's just be one or two lines that simply tells what it is and doesn't really pass judgment. Perhaps it's because of the location, we did things differently and someone could look at it and tell that they're not from SF, or wherever. Even today I don't have access to a lot of computers. It seems like, if I was here, I'd at least try to schmooze that kind of stuff out of people. "Gee, can I type this on your computer?" Myself, I don't even have a typewriter. I'm really low on the food chain when it comes to that.

MRR: What number issue are you on now? What, three or something? (tee hee) Seriously, four, or something!

V: Nah, it's on ten right now, but somewhere along the way I started doing records too, so I'm also at the ninth record. It's almost more records than zines.

MRR: Why did you start making that switch?

V: It wasn't a conscious thing. The same way we discovered that we could do a zine, get free records, and interview bands, we also started realizing that records weren't as expensive to make as we thought. When I found out in '87 that you could press 1,000 7"s for $500, it blew my mind. Before that I always figured 'a company' had to do it. Even though I knew little people did records, it still hadn't occurred to me that I could be one of those people.

MRR: You sort of stumbled upon this whole Do It Yourself attitude.

V: Yeah, along the way it culminated.

MRR: I know the last few zines have had records in them, but are you selling them separate too?

V: Yeah, different records. What I'm going towards with the zine is the split 7". One band being a local Gainesville band, or if it ever gets to the point that I've used all the ones I want to use, then at least a Florida band. But at this rate, with how sporadic it is...

MRR: You're doing fine, huh? The main thing is to hope the band is still together when the record comes out, right?

V: I've actually put out a few records with the bands still being around: Spoke, Radon, and Bombshell... But not *with* the zine. I'm hopefully going to break that cycle with this next one, but I'm doing a lot of records separately too.

MRR: Do you have a staff now? Are you the main person doing all the work?

V: A couple friends of mine have done transcribing recently and several people have helped with mailorder, but it's not a regular thing. Not like here where people wander in, do something, and leave. A lot of that is because I'm not organized enough. I don't have just a book or a table where anyone who knows a little bit can come in, open up the book and know, "Okay, this needs to be mailed." Now I've got a few people that understand how to log in mailorder the way I do it and how to mail them properly. I'm getting that going.

MRR: What about the zine itself, like doing interviews, reviews...

V: No one does interviews *(chortle)* even I haven't done an interview in a while. There's five or six people that are doing reviews, or

are going to. I have a lot of records backed up at home. Sometime recently I've come to alot of conclusions, or accepted a few things. One being that not only do I not want *all* the records that we get in, but I don't want to review all of them. I don't have the time. Right now I've got a few hundred records, CDs, and tapes... something insane.

MRR: Let's talk a little bit about the aspects of the zine, like the content of it. Are you just covering punk right now? You dabbled in ska before, right. Is *No Idea* a punk zine, or what the fuck is it?

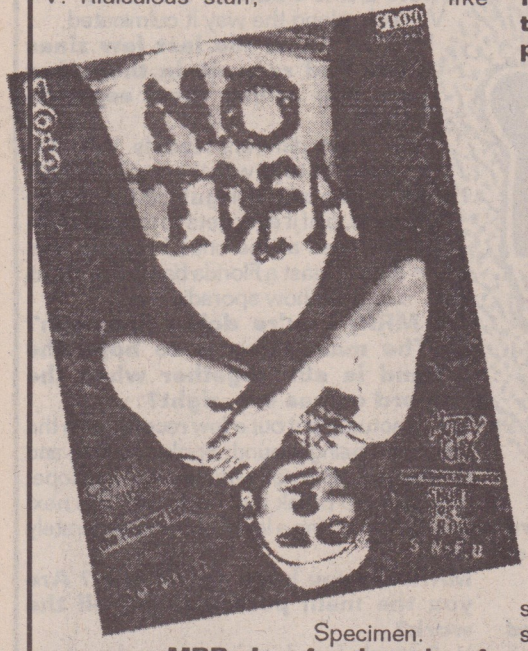
V: As far as my grasp of it, yeah. That's where my main interest lies. I'm not a very political person because I'm very ignorant of a lot of things and I get myself into circles where I'm too busy to do much reading, which is convoluted.

MRR: But music is your main thing, right?

V: For the most part, that's what I'm into. I don't place a limitation on that, I think of it as do what ever you want. There's certain things that I would consider "unpunk".

MRR: You've had some some interviews with "unpunk" bands before haven't you?

V: Ridiculous stuff, like



Specimen.

MRR: Just for the sake of humor, right?

V: Yeah, that and it was something that friends of mine and I had listened to early on in high school and it had been around, so it was a novelty and fun. In the last few years I haven't gone out of my way to get interviews that seemed hard to get or weird.

MRR: Are you burnt out on interviewing bands?

V: At the moment I am, which is why I've tried to get a couple people to turn to the dark side of the force.

MRR: It seems like interviewing bands could get to be a real drag. How can you get what you want out of those bands? Are you going to be really confrontational, are you going to make a press release for them, are you going to get interesting conversation, something funny, or is it just going to be a damn band interview?

V: That's why we ask all the silly questions, simply because we don't want the answer of, "We formed in '85, I play guitar, I like red." So what? Sometimes that can be worked in, but I'd rather hear about people injuring themselves and weird things that happened to them.

MRR: You mainly go to find out about the people?

V: Yeah, definitely. Someone pointed out to me that it seemed ridiculous, if I wanted to find out weird stuff about people, why even limit it to bands.

MRR: How did you answer that question?

V: I went, "Gee, you're probably right!"

MRR: So, have thought about doing things other than bands?

V: Yeah, when I drink too much coffee, usually I think of good things to do. I think of friends and people I run into that would be interesting to talk to. One guy I heard he got ink poisoning from putting x's on his hand. It's such a ridiculous thought, even just a paragraph or two would be funny.

MRR: What kind of direction do you think your curiosity goes with these people; is it a morbid thing?

V: Definitely. A little morbid... just strange, perhaps. To say that makes it sound really odd and it's not. I'd rather hear somebody say something a slightly different way.

MRR: Do you think you're getting bored with the whole musical aspect? You can't be motivated to do interviews now, but you've still got ideas?

V: I have some ideas, but one of the problems is that I've worked myself too much into a hole. Where, I haven't been doing it enough that I'm inspired by the act of doing it to do it again. And that always happens to me because of the interim between issues. It's something that's hanging over my head that I know I actually want to do and once I'm really working on it and putting alot of time towards it, I'm really happy and really motivated. "Gosh, this is really what I want to do." But if it lags too long without actually producing anything, hands on, then I start to loose interest in it and the motivation and inspiration definitely dies. And the creativity as well.

MRR: How do you go about dealing with it? You're in the process of putting an issue together right now...

V: I'm trying to get out of the way I've been doing things. One thing is, I'm trying to get more people directly involved. I guess I'm going to have to be more direct about it. Also, I'm interested in people just writing stuff, their observations... things I wouldn't think of.

MRR: Where do you see *No Idea* going? It got fuckin' popular really quick.

V: I hope to continue along a similar line, I'd just like it more consistent. Continue including short fiction and incorporate more aspects into the music base. Maybe more graphic elements.

MRR: That's definitely something that catches everyone's eye. "Ahh, the zine with all the color!" No one incorporates that much color. No Idea definitely had a distinct look: strong graphics, color, amazing layouts... I'm just saying that from my own personal perspective. Are you responsible for that?

V: Yeah, because I've done all the layouts, besides a couple.

MRR: Is that something that was a big part when you started?

V: I didn't know what I was doing at first. What I had was a graphic arts teacher in high school who let us use all the equipment. We learned how to use darkrooms, process cameras, an offset press. He pointed me in that direction and as I did the zine...

MRR: You were self taught.

V: Yeah, and I was incredibly picky, especially then. I always wanted things to be as utterly perfect, or as perfect as I knew how to with the means at hand. The people I was

working with then probably just let me do it. What used to happen with the first five issues, is that Ken would come over a lot and I would cut things up and move them around and he would give his input and ideas. He had some input, but it was more brains and someone to bounce things off of, which I haven't had in a while.

MRR: What about incorporating the color?

V: Here's the thing and it's sort of funny. As some of the zine's flavor might come from where it's from, the reason why I have lots of color is because the print shop I was using had cheap color and it fell on sixteen pages... so I used the maximum that I could.

MRR: A lot of people never realize that when they use a web printer, color can be easily used.

V: It was there, so I took it. Admittedly, I wouldn't have jumped to using three colors in addition to black, immediately except that Taang Records said, "Sure, we'll buy all these pages of ads with tons of color on them." And I went, "You're kidding," and they said, "No," and sent me a check. Since they paid for roughly half of the cost of getting the color it gave the push; I went ahead and did it. All I did before that was flops, eight pages with two-color. That's not as difficult. It's more logical: put a background of green behind the text, add highlights...

When I had all that color all of a sudden, I didn't know what to do, so I went and got a color chart, looked at it and said, "Okay, to get this color purple, I need a 80% red screen and a 20% blue screen." Every color separation is hand cut out of zip-a-tone 1/2 tone screens and rubylith.

MRR: So that's another thing you stumbled upon and just went crazy with.

V: Yeah. Things led up to it, but it was almost accidental. It built upon other aspects, like the fact I'd been using zip-a-tone. I didn't know of a different way to do it until I started working at a newspaper doing paste-up. That's when I found out that you could do overlays and the printer could make them 30% black screens, etc., for you. When I found that out I almost put my head in a wall, because there's been times when I spent a couple days doing some crazy cutting thing, when in reality I could've probably done it on a photocopier in half an hour and then paid someone five dollars to do it photo-mechanically.

MRR: This is something you're going to keep on doing, the colors?

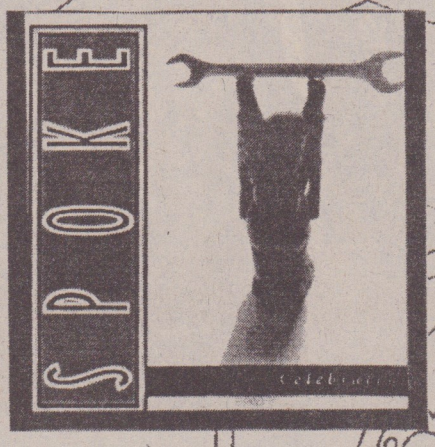
V: Yeah, at this point I know how much it costs and it's figured into the budget, regardless of whether labels continue to buy color. I'll continue to use Armadillo's cartoon art, throwing around colors. Also, we've never put a band on the cover. It's the first thing distributors ask. Who's on the cover?" I used to just deadpan, "Oh, it's Pat." "Gee, who's that? What band's he in?" "Oh, I dunno, he lives down the street." It would throw them for a loop.

MRR: Everyone kinda limits themselves, probably because they don't know they can do other things.

V: Plus, if you're on the build a lot of labels and distributors really don't pay attention to you until you've screamed in their face for a while, "I'm doing a zine, here it is, I'm really doing another one!" Then they pay more attention to you.

MRR: You pay your dues.

V: Then they start contributing towards your zines' growth. When you're starting doing a zine, you don't have, say, $1,500 to put towards printing 4,000 copies. You have $100, maybe, and a copy center. You don't have the tools and means at hand to do something really ambitious.



MRR: Being on the music community, why did you choose to do a zine?

V: That's how I came into it. I never really got motivated enough to go get a guitar, because I saw it as a long time thing. I played trumpet...

MRR: That shit don't fly at all.

V: Well, I knew how long it took to get even halfway competent at that, so I thought "Guitar. Four years later I might be able to play three strings." It seemed like a long process, where as since I'd never done a zine before, I didn't know the process. If I'd thought ahead of time that it would take a couple years before I understood this and developed a sense of how to lay something out, maybe I wouldn't have messed with it. "Too long to wait." I mean, I learned how to play bass in the interim, too, so I sort of overcame that too.

MRR: Do you like being a zine editor?

V: I like the expression.

MRR: Do you get everything out by doing a zine?

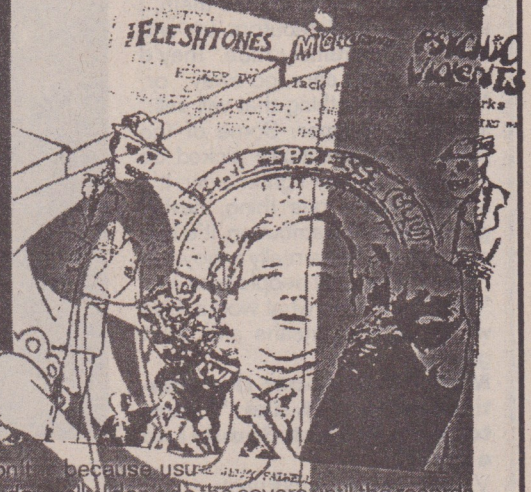
V: Yeah, that's a weird thing. Five days out of the week I might not want to review anything and it's something I can't make myself for because I'm not that well versed enough to pull it off. I'll sit down and pound out a lump of reviews at once if the lock clicks in my head and I can spit out a few adjectives and food names. If I had to review every record one issue I think it'd drive me bananas because I'd look back and I'd think to myself, "Geesh, that is just stupid."

MRR: What other aspects do you get off on?

V: Well, this is ironic, but I like doing things and having them come out really quickly.

MRR: That's totally ironic! *(guffaw)* since you don't achieve that *(hee haw)*...

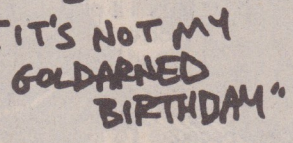
V: It's sort of like being a tortured soul. There's always a few pages that get done a couple days before the zine goes to print. It hits the printer and I'm like, "Wow, so quick!" Doing records is more quick, because usually I don't do the covers until the records are back. "Ahh!" Run down to the copy center, do all the mechanical stuff, and run them off. I mean, I love running around and getting half tones done. That's why it wouldn't bum me out if there were a handful of people that did more of the shitwork, more of the schmoozing of bands, and I did more of the mechanics.



MRR: Which is pretty interesting, because traditionally, that's seen as shitwork, all the stuff you really like. Hanging out with the bands is the good aspect.

V: It's weird, I don't like going to a show and feeling like I'm walking up to the band and going, "Come off with me, I'm important,

hang out with me." I hate that. A lot of times I don't even bother, because of that aspect. I guess it's just overacting to not wanting to be this name-droppy bullshit. I'd rather avoid all that. I really like talking to people, though, it's neat. If you like a band and they're nice people it's neat. I like doing that side of, but I'd prefer if it was incorporated with other people doing it, not so much a one-off thing. I like taking photos too.

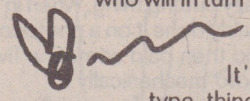


MRR: Would you or do you encourage other people to do zines?

V: Definitely. It's odd, but people call me every now and then and ask me how to do a zine. I babble around for a bit and end up saying, "Do it!" The big question I get is, "How do I get distributors?" That's when I almost feel like saying, "Look, you're shit out of luck." Sometimes I'm that direct. I don't know why I have some of the distributors that I have. I tell them, I used to call distributors up and they'd be extremely rude. They'd be, "We don't care, go away," or, "Give us something that will sell." It'd be a bummer. Some of the people that eventually picked up my stuff are way tighter now. It's harder. That's one thing: having gotten decent distribution, it's one of the things I'd be really annoyed if I didn't have. I tell people who ask, "Do it. try it. Find what works. Use what's at your means and don't give up."

MRR: What about the emotional side of it, like, "I want to start a project. Should I do a zine?"

V: I say, yes. I get this neat sense every now and again, that by writing a review, interviewing a band, or even just putting an idea on paper that other people can pick up, that you're spreading a feeling, an idea, or helping someone out. A lot of times that's exactly how it is. You're helping out some one who will in turn help you out by doing something else. It's a goodwill type thing. The interaction and communication with other people and their ideas is good. Perhaps it helps people grow. I encourage that. I like it when other people do zines locally. One reason is because it keeps me from getting shit for not covering local bands close enough. If there's a smaller zine that comes out more often that babbles about really current events, then it keeps the local coverage going. With being really infrequent, if a band forms, breaks up and doesn't really do too much overall, then I don't talk about them. A few years ago I wasn't into what was going on and I didn't go out too much at all, so it just wasn't right for me to write about it, whereas now I could check out a few bands I'm not that familiar with and write something decent. We used to be really local and I want to get back into that. It's just hard when one zine covers a year and a half span. I like it when local zines pop up, like *Outside The Asylum*.



MRR: You get inspired by them doing it?

V: That and it's a different input; someone else's opinion. That way I'm not the only one who goes, "These are the bands that I like." I think it would really suck to be set up where I'm 'the voice'.

MRR: Most people would want that. They'd want to be the number one voice to say what is cool and what isn't.

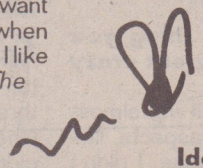
V: Yeah, I don't really like that. There's a couple other labels in town now, Lumilar, which is Wordsworth's label, and Bullethead, who put out the Strongbox and Schlong (G'ville) 7"s, and I like that a lot. I don't have the money to put everything out...even just the stuff I really like. Secondly, there's some stuff that I'd never want to put out, because I'm not into it... but I don't think it sucks. The more people that get it in their head that they can do it, or should do it, then the better. I hope people continue to put out singles on their own, because then what I can do is take a couple hundred copies of the single and help them with distribution: getting locals in. Where as the distributors may say 'no' to a new label, they might take thirty off of me. That way I can help people rather than do it.

MRR: So, to wrap things up, is the magazine going to come out more often; yes or no?

V: I want to give one of those in between answers...

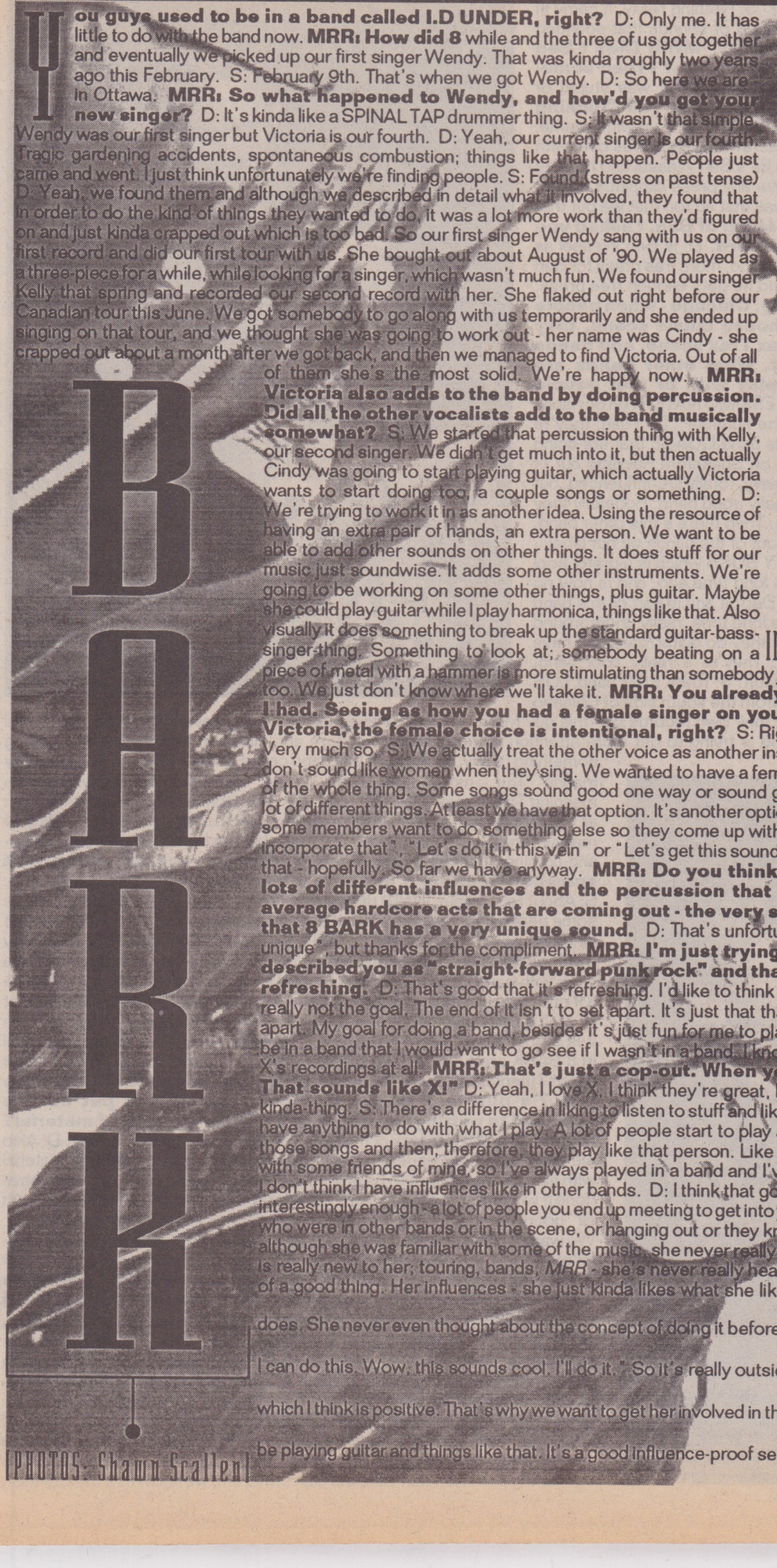
MRR: Yes or no, Var!

V: I'll say 'yes' and then I'll qualify that. Yes, or it won't at all, at least not in the form that it is now. I'm organizing things now, like I've got an office area setup in my apartment and all the files are in one place. With this idea in mind, where people can come in and do work when they have the time, then it really could continue more often. The interest is there, it's just a matter of time.



No Idea/ PO Box 14636 Gainesville, FL 32604-4636

8 BARK



INTERVIEW: RORI CAFFREY & SHAWN SCALLEN

You guys used to be in a band called I.D UNDER, right? D: Only me. It has little to do with the band now. **MRR: How did 8** while and the three of us got together and eventually we picked up our first singer Wendy. That was kinda roughly two years ago this February. S: February 9th. That's when we got Wendy. D: So here we are in Ottawa. **MRR: So what happened to Wendy, and how'd you get your new singer?** D: It's kinda like a SPINAL TAP drummer thing. S: It wasn't that simple. Wendy was our first singer but Victoria is our fourth. D: Yeah, our current singer is our fourth. Tragic gardening accidents, spontaneous combustion; things like that happen. People just came and went. I just think unfortunately we're finding people. S: Found (stress on past tense) D: Yeah, we found them and although we described in detail what it involved, they found that in order to do the kind of things they wanted to do, it was a lot more work than they'd figured on and just kinda crapped out which is too bad. So our first singer Wendy sang with us on our first record and did our first tour with us. She bought out about August of '90. We played as a three-piece for a while, while looking for a singer, which wasn't much fun. We found our singer Kelly that spring and recorded our second record with her. She flaked out right before our Canadian tour this June. We got somebody to go along with us temporarily and she ended up singing on that tour, and we thought she was going to work out - her name was Cindy - she crapped out about a month after we got back, and then we managed to find Victoria. Out of all of them she's the most solid. We're happy now. **MRR: Victoria also adds to the band by doing percussion. Did all the other vocalists add to the band musically somewhat?** S: We started that percussion thing with Kelly, our second singer. We didn't get much into it, but then actually Cindy was going to start playing guitar, which actually Victoria wants to start doing too; a couple songs or something. D: We're trying to work it in as another idea. Using the resource of having an extra pair of hands, an extra person. We want to be able to add other sounds on other things. It does stuff for our music just soundwise. It adds some other instruments. We're going to be working on some other things, plus guitar. Maybe she could play guitar while I play harmonica, things like that. Also visually it does something to break up the standard guitar-bass-singer-thing. Something to look at; somebody beating on a piece of metal with a hammer is more stimulating than somebody just standing there. It adds to that kind of thing too. We just don't know where we'll take it. **MRR: You already answered one of the other questions I had. Seeing as how you had a female singer on your first two singles and now you have Victoria, the female choice is intentional, right?** S: Right. **MRR: Is it for the vocal range?** D: Very much so. S: We actually treat the other voice as another instrument. D: That's kind of the idea. Men just don't sound like women when they sing. We wanted to have a female voice and a male voice doing leads aspect of the whole thing. Some songs sound good one way or sound good another - then we mix them and we do a lot of different things. At least we have that option. It's another option to come up with things to do. In other bands, some members want to do something else so they come up with side projects. We want to have it like "Let's incorporate that", "Let's do it in this vein" or "Let's get this sound in there". We always have the option of doing that - hopefully. So far we have anyway. **MRR: Do you think it's elements like that, incorporating lots of different influences and the percussion that sets 8 BARK aside from a lot of the average hardcore acts that are coming out - the very standard sounding things. I've noticed that 8 BARK has a very unique sound.** D: That's unfortunately a music biz cliche to say "They sound unique", but thanks for the compliment. **MRR: I'm just trying to make it - well, I read a review that described you as "straight-forward punk rock" and that's not what I heard at all. It was really refreshing.** D: That's good that it's refreshing. I'd like to think that, that it sets it apart somewhat, but that's really not the goal. The end of it isn't to set apart. It's just that that's what we like and it happens to set things apart. My goal for doing a band, besides it's just fun for me to play lots of different kinds of music, is I want to be in a band that I would want to go see if I wasn't in a band. I know I really like to see things I don't own any of X's recordings at all. **MRR: That's just a cop-out. When you hear a female vocalist you go "Oh! That sounds like X!"** D: Yeah, I love X. I think they're great, but I've only heard other people playing them kinda-thing. S: There's a difference in liking to listen to stuff and liking to play stuff. A lot of stuff I listen to doesn't have anything to do with what I play. A lot of people start to play an instrument and listen to a record and learn those songs and then, therefore, they play like that person. Like the first day I ever played bass was in a band with some friends of mine, so I've always played in a band and I've never really learned other band's songs so I don't think I have influences like in other bands. D: I think that goes for some of the other people too. Victoria, interestingly enough - a lot of people you end up meeting to get into your band if you need someone else, or people who were in other bands or in the scene, or hanging out or they know people who are in bands but she actually, although she was familiar with some of the music, she never really listened to hardcore or punk. This whole thing is really new to her; touring, bands, *MRR* - she's never really heard of any of it. It's all new to her which is kind of a good thing. Her influences - she just kinda likes what she likes, but she doesn't translate it into what she does. She never even thought about the concept of doing it before. It's all new to her. She just kinda says "Gee, I can do this. Wow, this sounds cool. I'll do it." So it's really outside of a lot of influences and that sort of thing, which I think is positive. That's why we want to get her involved in the more musical side of things. Hopefully she'll be playing guitar and things like that. It's a good influence-proof set-up I think. **MRR: Where does the name**

8-Bark is:

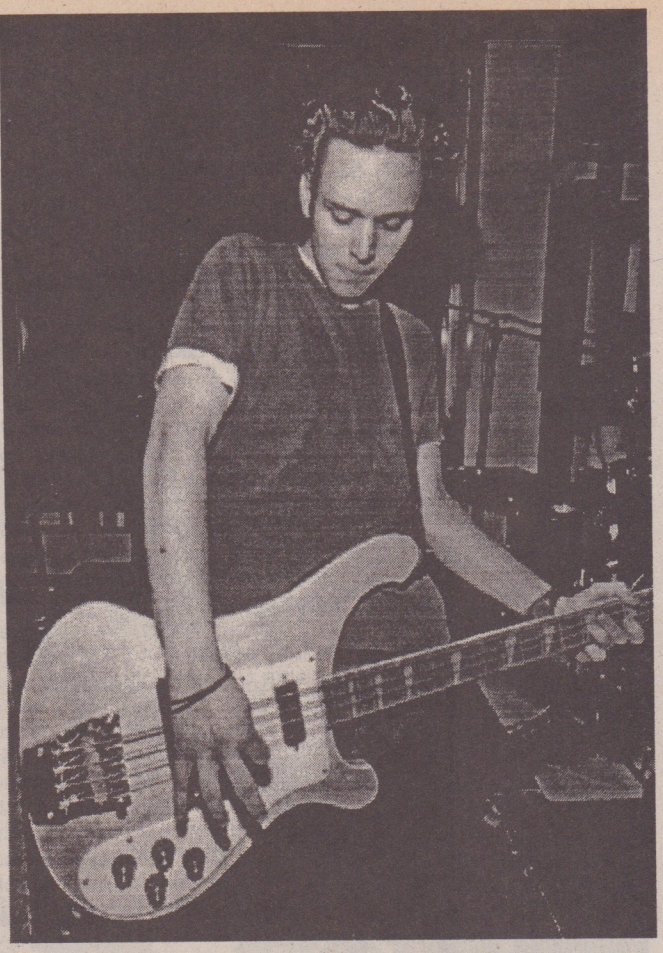
Doug [guitar/vocals]

Steve [bass]

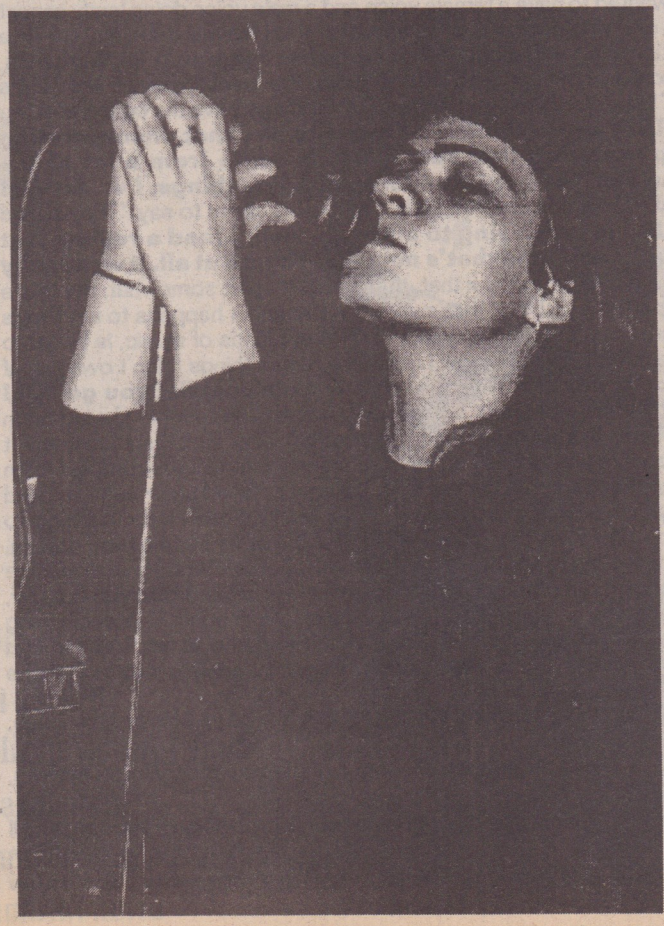
Victoria [vocals/percussion]

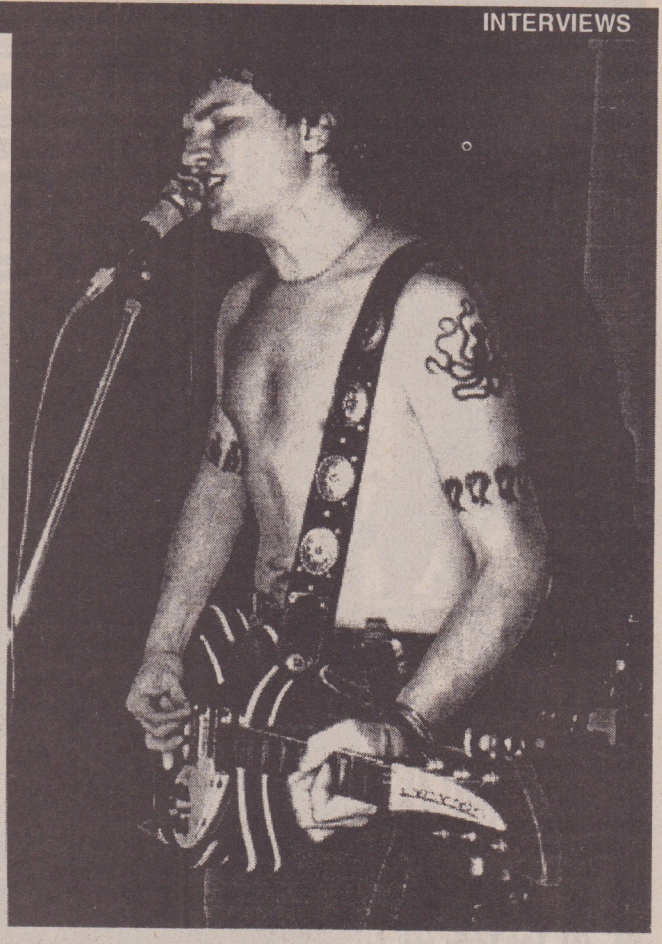
Brian [drums]

[PHOTOS - Shawn Scallen]

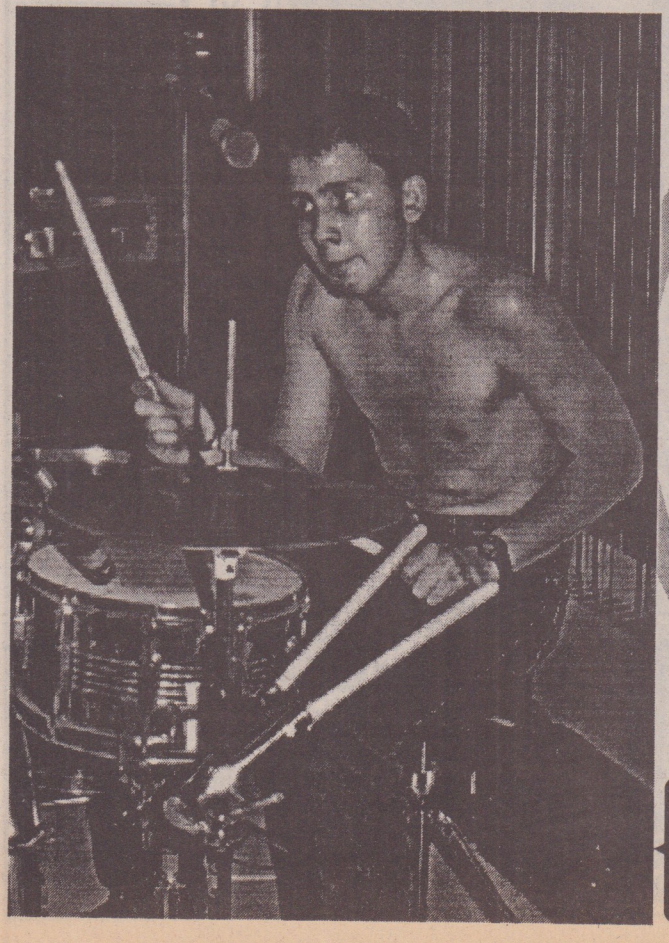


8 BARK come from? What's it about? S: Nothing really. It came in someone's dream or something. D: It's a bunch of sounds that sounded alright together kind of thing. S: A bunch of letters. **MRR: Didn't Ben Weasel have something to say about that name? I read something in an Underdog ad...** S: He probably said it was stupid or something. **MRR: No, he said something about you "fucking yourselves with that name"?** D: Yeah, after we came up with a name, Ben said something like "Yeah, you're really screwing yourselves over with that name!" **MRR: Why?** D: Just because he's Ben Weasel and he likes to say that type of thing. When we didn't have any press clippings for our press kit we put that in..as a selling point. It was that ad too that we put that in as a selling point. Thanks Ben. **MRR: Speaking of Ben, I asked you this yesterday, let's get this on the record.** D: is Ben Weasel as much of a prick as everybody thinks he is? D: Oh no, more free press for Ben because of his attitude. No, he's not at all, and he gets enough free press. He doesn't need to get any more. **MRR: Okay. Chicago - when people think of Chicago, they think of the house music scene, they think of MINISTRY and that whole Wax Trax scene, and bands like PEGBOY and NAKED RAYGUN. What other bands are there, newer bands, that you guys play with or that people should look out for?** S: There's this band ESKIMO NATION on our label. They're actually going to put out an LP by the summer. D: Yeah, they're another Underdog band. S: Then there's this band GUAGE that are doing stuff. D: Yeah, GUAGE are putting out a 7" on Shakefork Records out of Chicago. They're really cool. They're really heavy, totally DC influenced, but they're not copy cats or rip-offs. They're a really good band. Hopefully they will not break up before they get somewhere. Then there's this other band, another Underdog band, just to plug the hell out of the bands on our label... **MRR: Go for it.** D: This band called TASTY BUSH which is a pretty cool band. Russ Forster who started Underdog a long time ago, and is now no longer part of Underdog - he actually lives in Detroit and is part of this band with this guy Alan Jones, who used to be in a long time, really underground Chicago band called END RESULT. Together they do guitar/bass and have a drum machine. It's really pretty twisted. They're a really cool band. Hopefully they'll start touring and doing some stuff. S: There's this band, LOS KRUDOS. They're a Spanish hardcore band from the south side of Chicago and they're really good. D: They can put out their own records on - this guy Martine, he did a zine, and still does, called *What the Fuck?*, and put out a compilation also. He's Hispanic and is trying to get more attention toward Hispanic culture and Hispanic kids in Chicago getting something to say, so they got this band called LOS KRUDOS, which literally means "The Crudes", but to be "crude" is a kind of slang expression meaning "hung-over". S: But not hung over from alcohol. Hung-over from all the problems. D: Yeah, just really stressed out or downbeaten. They're really interesting too, so those are probably the bands I'd mention are up-and-coming. **MRR: How does Underdog records work? Is it somebody putting it out or is it a collective?** D: It's a collective. S: About ten people. Well it ranges from six or seven to like, fifteen. There's some people who are more into it than others, but basically our thing is that whoever wants to do stuff can, and if they don't, they don't. D: It's pretty much run by all the bands that are on the label. The way it works is that we work with bands that we can talk to, and know, and are in Chicago. We like it if one or two of their members end up running the label along with the rest of us. It's more an organization to help bands put out their own records than it is a label which you're a band on. It's pretty cool. It's a lot of fun. We all in 8 BARK pretty much help out with that. So do members of those other bands I mentioned plus a few more. **MRR: So far you (8 BARK) have two 7"s out. Is it purely financial reasons you put out 7"s opposed to putting out an EP or a CD, or is it lack of material?** S: Both. At first it was lack of material, but then it was lack of money. D: Also we were switching singers before and we hadn't built up enough material with each of the singers to be able to feel that we could do it. We could have done it with half good songs and half okay songs, so instead we did a 7" with all "good" songs. S: But now we're shooting for an LP by this summer. D: We want to keep the record-a-year pace until we're hellbent on doing a full-length thing, by June, with Victoria on all the songs. We may have to..we just want to put something out on vinyl. That's just a personal thing. **MRR: Do you think that could be a negative thing though - putting it out on vinyl? Because there's people like me, or you probably, who buy 7" singles and buy records, but I don't have a turntable and a lot of people don't anymore.** S: That is a big dilemma and we've been talking about it. You know, CDs and the whole idea of whether or not we want to support it. D: Now we've decided that we'll have to release it in CD as well. S: But we're definitely going to do it on vinyl as well. We will always do it on vinyl too. **MRR: But with the CD you could put your singles on it as well.** D: Yeah, we'll probably do something like that. I don't like the CD format and we know that the CD-thing

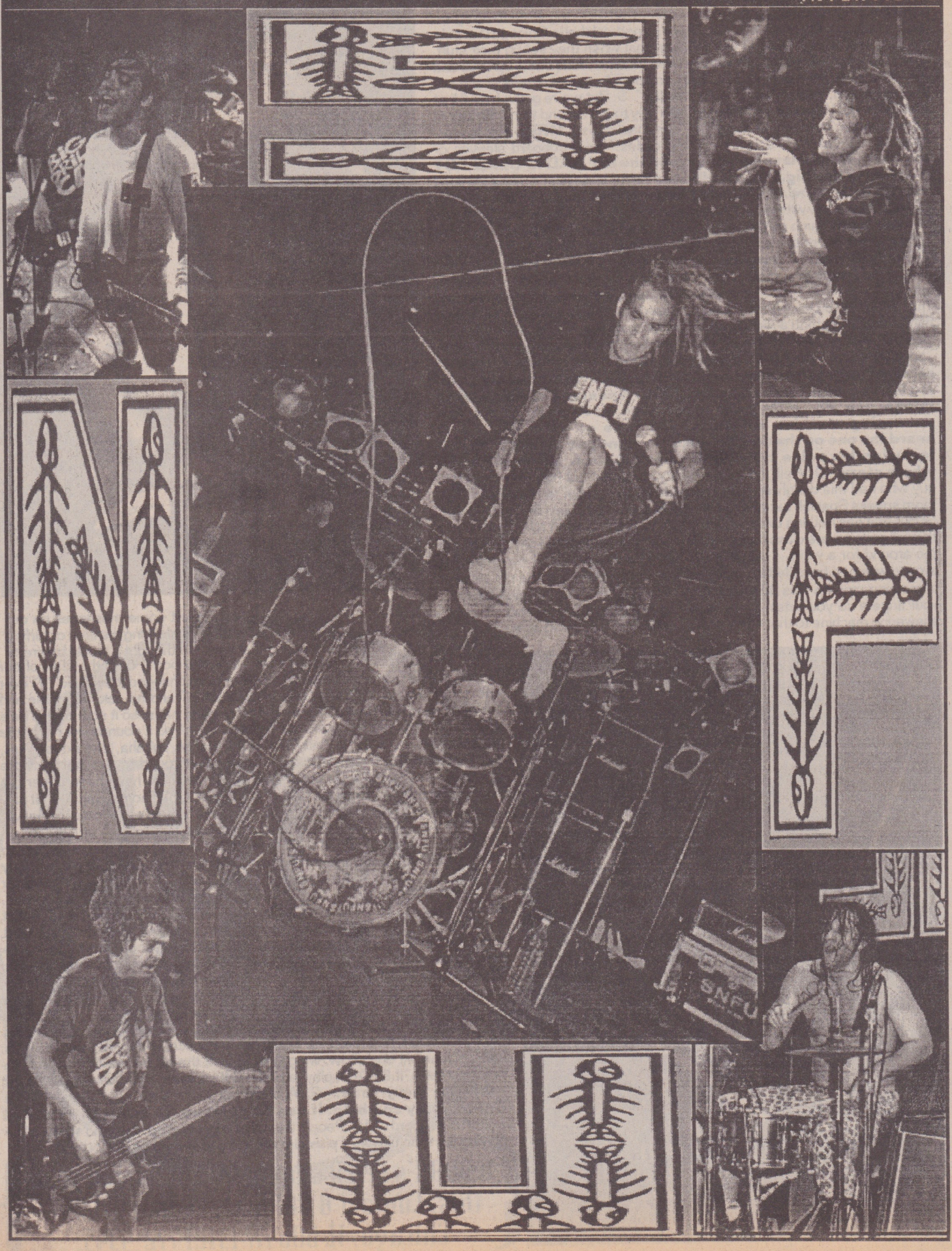




is just a scuzzy record company scam to try to get us to buy everything again, but the reality of it is that it worked. There's another label in Chicago that puts out their stuff on LP and CD and they say that when they set up their stuff, all the CDs sell before the albums are even touched. Kids come up to us and ask "Don't you have anything on CD?" and people write to the label and ask the same thing, and it's like "Damn - reality." S: But we're going to sell it at a fair price. D: We're going to try to find a way to get around the really stupid expensive packaging, like make our own packages. **MRR: No jewel-cases?** D: No way, screw the jewel cases. S: Cardboard sleeves or something. **MRR: Have you ever seen the MY DAD IS DEAD CD? It comes in this big, long cardboard thing that just opens up and the CD is in there.** D: There's a company near Chicago that's starting to make those now with recycled paper and vegetable-dye ink, but the prices on those are as much as the prices on the other ones, even though they are cooler. What we're thinking about doing is finding a way to make our own. We're thinking about screening our own little mini-album jackets, folding them over, putting a nice piece of cloth tape up the side, screening information on it, then putting it into a little bag. Something like that anyway. That will keep the cost way down and keep it do-it-yourself. S: We're also thinking about putting a record's hiss between songs. D: Because CDs are so sterile, we're thinking about making one long track so you can't just go to "song three" or "song five". We're going to record record-hiss and put it in between the songs to make it one long side, so if you want to hear song four, you fast forward it. So that'll be fun. **MRR: Speaking of interesting things you do with your recordings, let's talk about the answering machine messages you have on your EPs. I just heard the one on the new EP which is some guy threatening you for using his voice on your previous record. Go through the whole story.** D: Well, it's a weird story. It started out that there was this guy who had this daughter - this crazy family, they were all really nuts. The mom speaks Spanish but no English, the kids speak English but no Spanish. S: But that has nothing to do with it. D: Well, the kids can't talk to mom; but they all go to karate class together. Anyway, the 15-year-old girl is following me around for a while. I didn't touch her. The dad thought I was messing around with her, he called up all berzerk-like one night when she ran away or something, and he was threatening me like "I'll break your legs, I'll smash your fingers so you'll never play guitar again, blahblahblah", and although he talked to me live a few times, he left some messages on our answering machine to that effect that were kind of funny. So when it came time to put out our first record, instead of slashing his tires or turfing his lawn or trying to get back at him that way, we thought it would be pretty funny, and harmless, to just take his voice and pop it onto the start of our record, one of his threats against me. We even changed it. He said "If I ever catch you around my daughter suchandsuch..." and he said her name and their last name is Thomas, so we cut off her first name so it sounds like he's saying "If I ever catch you around Thomas again" so it sounds like I'm a little boy molester too which is funny. So we put that on, hahaha, joke's over. Well, before the record even came out, a rumor got around to him that we were going to use his voice on our record. Well, he must have been under the impression that when he was talking to me I had taped something, like hit play on my tape recorder or something. S: Because he said a lot worse things live. D: Yeah, the stuff he said to me live was way nastier then the stuff he left on my machine. So he freaked out, thinking that we were going to use that, so that's when he phoned and left all these "I'm going to sue you, and everybody in your band, and your management if you have any. I've been an entertainer for 30 years..." Yeah, the famous Mike Thomas who everyone has heard of. **MRR: Any relation to Dave Thomas of SCTV?** D: Not at all, not at all. So he called and left all these great threats, so for our second record, what could be better? S: So we can't put out our third record yet because we haven't got another call. D: Yeah, we haven't pissed him off a third time. S: We think he's in his basement, brewing up a master plan to completely destroy us. D: And then after that he ended up calling gigs. When we were playing in Chicago he would find out where we were playing... S: Well we don't know if that was him. D: Uh, yeah, we do. He was calling up and telling the owner that if we played, he would call the police, and there would be riots and violence. At one show, we got kicked off the bill because he called in a bomb threat - "If 8 BARK play, a bomb will explode." So they kicked us off - that was pretty funny. S: And it was more than one time. **MRR: Controversy can help. It can be positive.** D: Yeah, well it's worked well on our record so far. People think that's interesting and radio stations like playing it. Hopefully we'll piss him off and get something for our LP.



{ 8 BARK's LP/CD should be out as you read this. Contact 8 BARK at: PO Box 476847 Chicago, IL 60647 (312) 772-4545. }


SNFU

You have to wonder just how much SNFU singer Chi Pig likes his audiences. He squirts them with water guns and beats them with a rubber arm and stuff - it all seems like repressed hostility or something to me. Plus he sneers. Plus he wouldn't give us an interview ("I have to save my voice" he explained rather sarcastically). In any case, we ended up talking to guitarist Mark Belke instead of Mr. Chi Pig...which turned out to be a good thing, at least in my opinion.

SNFU, by the way, are (to give you a very condensed history indeed...) this cool hardcore band from Edmonton that were quite good and put out three albums but then broke up to pursue other band projects. 'Nuff said. Only, quite recently, they then put out an album of unreleased/live material called "The Last Of The Big Time Suspenders." Not only that, they reformed and went on tour. Interview with Mark Belke by Simon Oates, Rori Caffrey and Dave Tufts. Photos by Shawn Scallen

MRR: How has the tour been going so far?

Mark Belke: It's been going really good.

MRR: Really good...do you want to elaborate on that?

MB: Well, most of the shows have sold out or there's been a lot of people. The response to the band's been good for not being around for two years...I don't know, it's been a good tour.

MRR: Now the question that's on everybody's mind is: Why has SNFU gotten back together after a few years hiatus? Is it just for the money? C'mon, 'fess up...

MB: Ah, yes...no, no, it's not just for the money. Money doesn't make you happy. Money can't buy me love.

MRR: What makes you happy?

MB: What makes me happy? Ah...listening to Furnaceface (answer offered by passerby Tom Stewart), a good hockey game, good pizza...and I don't know. What were we talking about?

MRR: What's the funnest show you've played so far on this tour?

MB: Last night or...I gotta think back, my memory's really bad. I don't know. Boston was good. I think we're hitting our stride right now. After we've been on the road for a month and a half we're tightening up and so on. It's good.

MRR: How are European audiences?

MB: I think Europeans are more appreciative of bands than everyone else in North America is. It seems like some places really take it for granted. You get treated like a king in Europe - they feed you well and take care of you and it's totally great. Europe's great.

MRR: What does being Canadian mean to you?

MB: I'm awfully proud to be Canadian. I think it's the best country in the world. It's safe, it's clean...it's a beautiful country full of beautiful people. I wouldn't want to live anywhere else.

MRR: Was it hard starting off in Edmonton? Was there good support there or...

MB: It was good for SNFU. I mean, when we broke up we'd been going for eight, eight and a half years so it was good for us. When we started playing in Edmonton there wasn't really a hardcore band - so we captured a market or whatever, a group, a crowd. The whole scene, I think, was created around SNFU. We kind of made it what it was 'cause we kept playing and kept getting bigger as we played and the scene kept getting bigger and bigger. For us it was great. The best place for SNFU to play is Canada.

MRR: Is Edmonton a good scene for other bands?

MB: I figured there would've been more, especially hardcore bands. I mean, SNFU, not bragging but just feedback from what other people say - I think we're probably one of the best hardcore bands in the world... maybe. Being from Edmonton, I figured the scene would've spawned a few more bands like that. But it never happened. A lot of bands were more influenced by, like, Jr. Gone Wild. There's a lot of pop bands and whatnot in Edmonton, not a lot of hardcore bands. Doesn't depress me - it's just the way it is. Works out okay for us.

MRR: With the advent of rap, dance music has once again come to prominence. It's the same situation as just before punk started happening in the seventies... do you think we'll see a resurgence of guitar music now, a kind of punk backlash against rap or because of it?

MB: I think Nirvana basically answers that question... They've blown the door wide open for bands like us to clamber up the charts - perhaps.

MRR: So you don't think it's a one-shot deal with Nirvana?

MB: I don't think so. The whole punk thing - it's new to people. Metal is kind of old and rap is still popular... but it's a new exciting thing and I'm sure there's going to be a few more punk-type bands. They might not have a number one record, but they'll be in the top one hundred records for sure.

MRR: Why not an album of new songs, before the tour?

MB: When we put that record out we weren't planning on doing a tour. We did the album 'cause we had all this material lying around and people still wanted to hear stuff. After the record came out, it was like "Well, you know, we're not doing anything..." My drummer in the Wheat Chiefs was going to school and I didn't feel like sitting around in Edmonton working so I said, "Let's do a tour." There's still a lot of people that still want to see the band.

MRR: A lot of the live stuff on the new album was original stuff that you hadn't released yet. Were you planning on recording that in the studio?

MB: If we did a new record? Maybe the three songs - "Beautiful, Unlike You And I", "Kitchen Kreeps", and "Used To Write Songs". I'd totally love to do a new SNFU record. And we've had offers - from going down to California. A few people have expressed interest in doing a record.

MRR: So you want to do it?

MB: Yeah, for sure. The label that expressed interest in signing us is a really good label right now. They're fairly popular and the guy who runs the label - we talked to him in L.A. and he's a totally cool guy. He thinks we can sell a hundred thousand copies to start, which we've never done before. He was totally into getting a good producer and so on and so forth. Cargo has never offered anything close to that. But, we're not even planning on doing a record right now. Just talk.

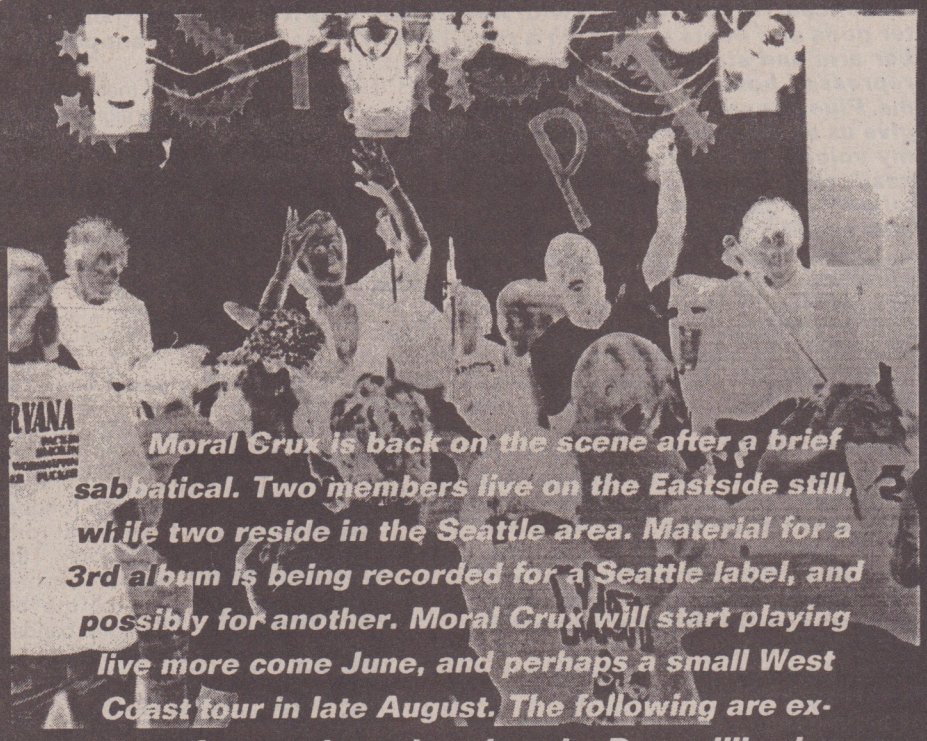
MRR: What are your plans for after the tour?

MB: We haven't really talked about it. We're just planning on doing the tour. We'll see how it goes. We all have commitments to other bands so we just want to get home and feel it out. One reason that made me want to get back together is that we were in the band for eight years and built it up to a certain level. SInce starting the Wheat Chiefs, I've realized how hard it is to get to that level. Who knows what it is, you get the right chemistry of people or something. To build it up to that level after working eight years and then leaving it... How many people would love to be at that point? So that's one reason we got back together... and this is easily our most successful tour - and my most comfortable tour. We probably all have ideas of what we want to do, but we haven't really talked about it yet. We're just gonna get home and take a break.

MRR: Does SNFU mean anything different to you now, after the break?

MB: No. One funny thing about the tour is it's like we never broke up. The crowds haven't been any worse than when we broke up. (Laughs) In fact it's better right now.

MORAL CRUX



Moral Crux is back on the scene after a brief sabbatical. Two members live on the Eastside still, while two reside in the Seattle area. Material for a 3rd album is being recorded for a Seattle label, and possibly for another. Moral Crux will start playing live more come June, and perhaps a small West Coast tour in late August. The following are excerpts from an interview done by Peccadillo zine. All responses by James X, vocals and lyrics.

MRR: I'm glad you guys are back playing and recording again for a 3rd LP.

J: Yeah! So am I.

MRR: So! I guess I'll start with a question that I'm sure You've been asked. What did you think about the Rodney King jury decision, and did it surprise you?

J: Needless to say the police being found innocent was quite a shock initially, but, the more you think about the reality of things in the U.S. vis-a-vis racism, police brutality, and the last two Republican presidents, the less shocking it becomes. Once I heard about the trial being moved to Simi Valley I got very wary. Also, the fact that this wasn't a federal case bothered me. As for the rioting, that wasn't any surprise, once I heard the verdict I said to my friend, "Well, they'll be burning and looting tonight, not unlike Wattstown I imagine." I mean this has been building, gathering steam since 1980 when Reagan and company did their best to take civil rights gains back "20" years, along with labor and social programs. Getting back to the riots, I expected things to explode earlier when the black girl was shot dead by the Korean woman who only received probation for cold-blooded murder. I mean if that wasn't a miscarriage of justice, what is?

MRR: What do you see as a way to remedy our society of racism?

J: Education. Multicultural education, starting in first grade on up. Teaching students about all the different races, ethnicities, America is so lucky to have, along with the contributions these different races have enriched us with. I hate that stupid Melting Pot term....and we should be color blind, we should recognize color and race and celebrate its beauty. People should keep their different customs and cultures not melt into some homogenous mold. Also, people need to vote in those to positions of power who aren't racists...e.g., make sure you check politicians' actions and records not just their rhetoric.

MRR: So, tell me about the new materi-al you'll be recording for an upcoming album.

J: Most of the songs were written a few years ago...it's a lot of great songs we are not getting a chance to record in a 16-track studio. (All other material prior, was done on 8-track.) We also plan to re-record a few songs off the *Blood & Cordite* LP. Reason being, the mix on that we hated, plus, we had just written those songs and hadn't got a chance to play them live and work on them before we recorded them. We're got alot of new ones too. So, this should be our best album depending how the recording studio pans out. I anticipate it will.

MRR: Well! Thanks James, and I'll be looking forward to the new material and live shows. Is there anything else in closing?

J: Thanks for the interview and here's the Moral Crux address:

48 "E" St. SW/ Ephrata, WA 98823

Far, far away in the north-eastern border area of France is a little valley. Definitely off the beaten track, there flows a river sweetly called Nied. A green landscape of small hills and forests is grazing-land for cows. Farms and villages are spread all around. At a stone's throw is the similar-looking Saarland region of Germany. In the Nied valley, time has stopped long ago and life is flowing easily between daily farm work and local events such as the pigglets' market or the Holy Cross Church's kirmess.

Can we even say that we are still in France? Of course, all political maps and local administration say so, but, in this remote valley people speak their own language, the Nied valley brand of Frankish, a middle-German dialect. Here you are in the deepest part of Lotrengen, or Lorraine as it is called in French, an area which gained its fame from the World Wars (once German, then French, German again, French again, and so on...).

Local music has always been limited to concerts by the Holy Cross Church Choir and the St. Cecile Brass Orchestra's annual festival of brass bands. Well, not exactly. I can remember a few mobile disco nights which drew a certain amount of local youth, the occasional gig by a northern Frankish folk band, and so far as I know, someone organized a heavy metal gig a few years ago, but only *two* people showed-up. That happened in the area's main "town", Busendroff (in French Bouzonville) (5000 souls),and well, I'll let you know, this is the place where I was raised and spent my childhood years.

So what, I can hear you say...In fact, something happened on the evening of February the 28th, 1992. Something which changed radically the music history of Busendroff, a milestone in local chronics: a *punk gig*!! The very first punk gig in the Nied Valley! Yeah, I know, it sounds really incredible, but it happened thanks to PKRK who came to play here despite (or because of?) the worst "unrock" atmosphere of the place! And PKRK drew crowds of staring local youths. Yeah, 1992, the birth of punk-rock in Busendroff. PKRK was formed in July '87 in Metz, the 40 km away regional capital city, and I could tell you the complete biography of the band, but *now*, who cares? Let them be praised for what they did for this little sleepy valley!

Send them perfumed birthday cards, blank checks, nude pictures of your dog, incense sticks, magic mushrooms, whisky jars and fruit cakes,... everything! Do it now! Address: PKRK /13/21 rue Henri Bergson/ 57070 Metz/ France, or at their label's contact: Combat Rock/ 2 chemin des Grandes Vignes/ 57160 Scy-Chazelles/France. Article by Luk Haas.

Discography: -Split 7" with GEGENE ET LES N* (1989), "Poussez Fort" LP (1990) "Atchoum!" LP (1991).

TRYING ON THE OVERCOAT

I talked recently with Timothy Gassen of the long-standing Tucson garage-punk band The Overcoat. They shortened their band name from the Marshmallow Overcoat to get away from the misleading connotations of mellowness and retro-psychedelia, which are certainly not evident on their just-released 4th LP, "Three Chords... And A Cloud Of Dust!" My own band name has a misleadingly psychedelic name (Ultra Violet Eye), but at least it doesn't lead to accidental misspellings that insert "mellow" into it. By Jeff L'heureux. **MRR: How about the typical historical rundown of the band? You've been around for quite some time now.** TG: Sometimes it seems like we've been around since the beginning of time! Actually we started as The Marshmallow Overcoat in summer of 1986, with the name change to simply the Overcoat in 1990. Keeping the band going for 6 years has been a tricky proposition. If you ever tried to be in a band, you know what I mean. Still, even with all the bullshit and opposition, we've managed to get out 4 LPs, toured the U.S. and Canada, and did some super-el cheapo videos. MTV even played one of them on their phony "alternative" show, 120 Minutes, in-between a U2 and Morrissey video. Ha! They spent more money on their makeup than we did on our whole video! Our band's gonna be 6 years old soon, and I think we'll have an alumni gig, where everybody who has ever been in the band comes back for one show. I think that would make 14 or 15 people on stage, kinda like a garage orchestra. It should be horrible. **MRR: Who have been the other core members other than you?** TG: I'm the only one who has survived since '86. Debra Dickey joined in '88, so she's the second-longest lasting one. Our rhythm sections last an average of a year before dismantling. Our sound changes from line-up to line-up, but I'm surprised at how much the stuff holds together. Some of that's cause no one would want to sing like I do, so the band's sound is kinda distinctive. **MRR: What about the Tucson scene?** TG: Tucson's not that great to play in, but it's a cool place to live. There are countless lame college alternative bands trying to get that "big time" contract and be REM, but I guess it's like that everywhere. It seems like there are less musicians interested in making music, rather than just making money. Al Perry & The Cattle are by far the coolest band in town, though, twisted cow-punk dementia. Very twisted. Now that's what I'd call the desert-rock sound, not that warmed over Neil Young bullshit the UK zines slobber over. **MRR: Have you ever considered moving to another city?** TG: Yeah, but every city has the same problems, really. We have a had time mustering publicity and gigs cause we're in the desert, so that's a dilemma, but we do like it here. We've managed to make records and stay together, so I guess that being hidden has some advantages. **MRR: You seem to be on a million compilation LPs.** TG: I can understand why some people get sick of compilations, they're never totally cool, and you have to weed through all this crap to get to a couple good songs. Still, it's helped us be heard in some countries where our LPs aren't available. This year alone we're on the *Ruta 66* comp in Spain, the *Psychedelic Psauna* double LP in the UK, El*ectric Carnival* in France, plus magazine flexis in France and the UK. Dionysus put out the *Three Chords* LP, and we'll be on their *Death Of Vinyl* box set. It's gonna be 3 7" EPs in a hard box, with funeral balloons. Lee at Dionysus has a great sense of humor, otherwise he wouldn't have done our LP. We also have a track on a Moxie Records 7" EP that was supposed to come out in April, but probably won't actually get pressed until 93. I guess that people in Oregon are slow. Must be the moisture or something. **MRR: How do you get on all those European compilations?** TG: Most of our mail, well maybe 2/3 of it, comes from Europe, so they know us over there somehow. We haven't had a full LP licensed there until our brand new one, called *Fuzz, Screams, And Tambourines*. It'll be out in France this fall. They say we're gonna go and tour there too, but I'll believe it when the plane tickets are in my hand. This'll be our 5th LP, and it's a raw mutherfucker! We're very pleased. **MRR: You list two keyboard players on the LP, you and Debra Dickey. But you only have one keyboard.** TG: Debbie is the keyboardist in the group, and she's great. I write most of our stuff on the keys, so she lets me play some parts on the recordings. It's fun for me, but she's the real talent there. On stage I have my hands full with vocals and sweating. I might be a better sweater than singer. **MRR: Did people really think that you would be mellow, before you shortened your name, and did you think the old name was slightly humorous at first?** TG: Yeah, we thought that the original name was a little funny, but also ironic. The idea was to break some of the laws that are in rock music. One of those is to have a serious, big, powerful name. We thought it would be fun to have a name like Marshmallow Overcoat and then come on and blast three-chord fuzz songs. Some people caught on to that, but some were perplexed or even offended that we were making fun of rock music. We aren't a joke band at all, we're a real, loud, aggressive band, but in some cities we were approached afterwards by morons who thought we were making fun of the rock 'n roll *religion*! So we finally dropped the "marshmallow" part. We were also tired of journalists misspelling our name. There are no "E's" in the word marshmallow. And there's nothing like driving 500 miles to a town and seeing your name misspelled on the marquee, or shortened to the "MELLOWCOAT." Ahrgh! **MRR: So you wrote a book about garage music?** TG: It's called *Echoes In Time: The Garage And Psychedelic Music Explosion 1980-1990.* I think the title explains it pretty well. It's published by Borderline in the U.K., but you should be able to find it in record/book stores here. I'm working on the update for the second edition now. I make a point that the book is a totally biased, subjective, personal viewpoint, not some textbook. Never trust a journalist if she says that they are objective. **MRR: Any other worldly, wise, corny advice to the readers?** TG: Never give up. Have respect for yourself, and also others. These ideas might be obvious, but it's something I just don't see much of. I can't count all the cynical, negative, jaded jerks I've had to deal with over the years. It seems like they're there to test our sanity. But if you're a musician, artist, writer, whatever, don't give up. We're all "successful" at something if we believe hard enough. Go ahead call this type of stuff corny, but you'll all be better off when you realize that it's true. I heard this quote somewhere, I can't remember where, but I think it sums everything up: "Perhaps art has no survival value, but art gives value to survival." ***You can find out about Overcoat releases through Dionysus Mailorder/ PO Box 1975/ Burbank, CA 91507 USA. Write the band at: PO Box 121/ Tucson, AZ 85702 USA... and include an ice cube, because the summers there are hot.***

FLAMING DEMONICS

by Herr Sang

FLAMING DEMONICS is a new French band created in PARIS on 1990. It's line-up is: Moon Video (female singer), Eric (guitar), Ocram Dingo (bass) and east German guy Robert (drums, after the departure of Late Bongos).

FLAMING DEMONICS have perfomed many gigs in France (with bands like KEATONS, A.C. TEMPLE, HEADCLEANERS) and Germany. Influenced by the New York scene of the early 80's, they like bands like JAMES WHITE, TEENAGE JESUS~ PUSSY GALORE, SONIC YOUTH. Their music is violent, brutal and emotional. There is a new scene in France that we can categorize as hardcore noisy style. exemplified by many new bands like SISTER IODINE, VOODOO MUZAK, RWA, CANDLE, ONE ARM, DEITY GUNS, DAVY JONES LOCKER. It's like a new youth for the old hardcore scene in France.

Some records are available: -one single by FLAMING DEMONICS with 2 powerful songs ("New Wave Rds" $4 including postace); two limited edition singles by RWA; one single and one LP and some tapes by VOODOO MUZAK; two LPs by DEITY GUNS on R.I.K. Records; two LPs and one 12" for DAVY JONES LOCKER on Go Get Organized Records.

The three guys in FLAMING DEMONICS with their female singer are very cool in life but very dangerous on stage. They want to reach a pure beauty by suffering. Sensorial torture, nervous

voltage; electric fight, but always for life and not for death. It's like a furious desire of life, a furious self-destruction of life. Emotional lyrics translate sensations of savage feast where the strange smiling of Boon Video appears violently. Euphoric explosion.

Their gigs are like adrenalin injections, nuclear noises in yours ears. Here, some stupid guys say: "but is FLAMING DEMONICS a French band?". Hey, it's possible, it's real, some French bands can sound good,~ VERY good. Not only foreign bands, stupid guys! No frontiers, no limit for the Art of Noise! FLAMING DEMONICS don't talk about things or others. FLAMING DEMONICS is mainly a live band, perhaps one of these days in your town....Like Twin Peaks music

You can find these records at these addresses: Semantic Records/ c/o Philippe Saintlos/ 38 rue Boyer/ 75020 Paris/ France; New Wave Records/ BP N° 6/ 75462 Paris cedex 10/ France; Productions Amanita/ Ecole/ 64250 Louhossoa/ France.

Chances are that if you live in Southern Arizona and you listen to punk rock, then you've probably heard Malignus Youth. With 2 EP's released and an LP on the way, they are definitely one of the more prominent punk bands coming out of this state today. This interview was conducted on June 5th in their van after their show here in Tucson. Interview by Dan, Zak, and Jarrod of Unit 33 zine. Ethan and Tammy were there too.

MRR: Who are you, what do you play and what's in Ethan's pockets?

Tom: I'm Tom Sheldon, I play bass guitar.

MRR: And what's in Ethan's pockets?

T: A penis.

James: My name is James Martin, and I play guitar and who knows what's in Ethan's pockets?

Mike: My name is Mike Armenta, I play the drums and I sing occasionally and who's Ethan? (*we all point to Ethan*)

Octavio: My name's Octavio, I do lead and backing vocals and Ethan's pocket, he has a frog in there.

Ethan: You're all wrong. I have...a dime!

MRR: You're working on an LP right now, could you tell us a little about it?

J: Yeah, it's gonna have 18 songs on it. It's gonna be called *More To It*. It's released on July 3rd here at the DPC. We're having a show, we're kicking off a tour. The *More To It* LP is gonna have all new material. All the songs on it have not been previously released. It should be a good deal. I put a lot of time and effort into it.

T: It's about the best you could get. It's a lot better than our first 2 EP's. Well it's not the best you could get, it's the best that we could do.

MRR: I'm sure we all will. This is a very personal question (*asked by Zak*)...Do you like my beard?

T: No. Cheesy.

J: Well, from an Aristotelian point of view...

T: He looks like a fucking artist.

MRR: (*Zak*) Hey look, you already had your go, it's his turn.

J: Aristotle said that we learn by imitation and some of us have learned to like beards, and others of us have not. Personally I have learned to kind of like them some days and not like them other days.

MRR: When and why did the band form?

T: It formed over the past 4 years, 3 or 4, 5 years, just pieced it together, and been practicing a lot.

J: I think personally it formed for me because I was bored. When I was a little kid I would listen to music and say "You know, if I would've wrote that song I wouldn't have done it that way. I would've done it this way" and kind of rearranged it in my head and say "yeah this sounds a lot better".

MRR: Your sound is really unique, it's like none other I've ever heard. What are some of your influences that contribute to it?

M: We all have separate influences. The only music I really write is for the drums and so therefore my influences range from stuff like Buddy Rich, Stuart Copland, everyone's favorite Neal Pert, the drummer from the Sugarcubes even.

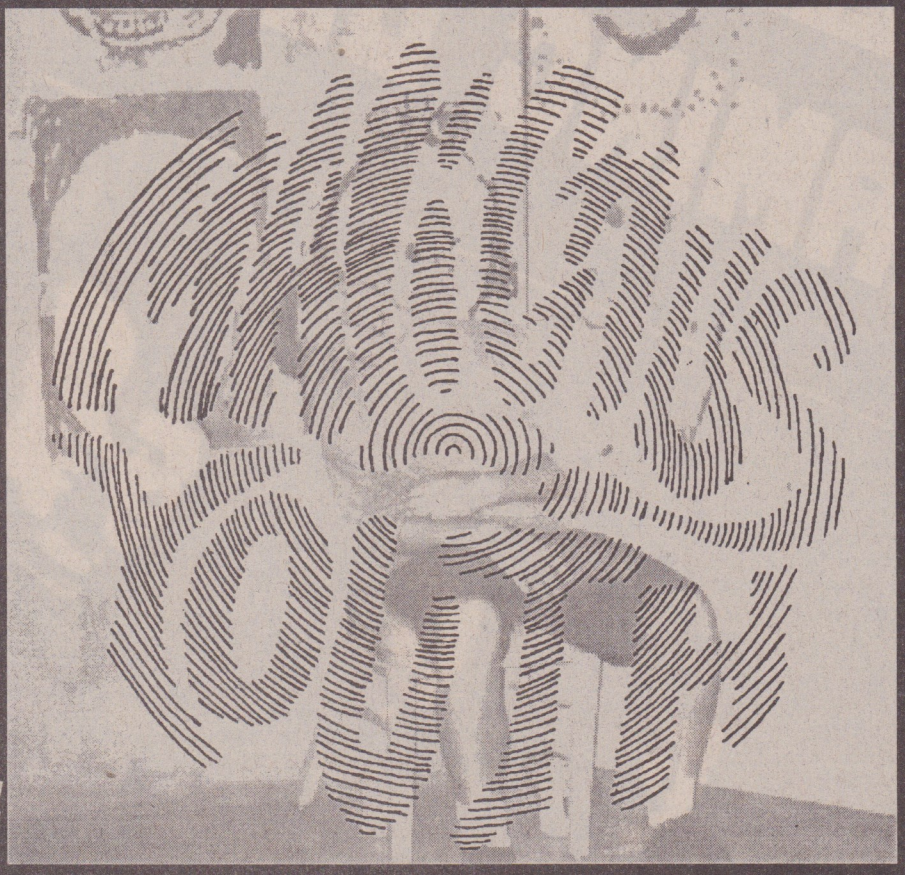
J: Louis Armstrong.

T: Me.

M: Mark B from Big Country.

J: Rob Halford.

M: When I was growing up, I used to live in Iran and a lot of times I heard over the radio a lot of old arabic folk music and things like that and I've been using some of their styles occasionally here and there.



O: Yeah that's great Mikee. My influences are about...Bob Marley, Rob Halford...

J: My influences? I like Bach a lot. I like almost all the classics, like I like Mozart, Beethoven, Bach. Even as far back as Monteverde, I like him. I like a lot of the romantic stuff. I like Paul Simon. I like...man I like so much shit. Name it and I pretty much like it, if it has any musical value to it. Oh The Beatles.

T: I appreciate true heavy metal. Ronnie James Dio, Black Sabbath...

(*Everyone makes fart sounds*)

T: ...but Bob Dylan is really hip

J: He's got some good poetry.

T: I like really hardcore noisy music. Fast, hard, noisy, music.

M: I myself don't even listen to hardcore.

T: He's bunk.

M: Yeah, therefore I'm bunk.

MRR: How have the EP's been selling?

J: Oh wow, our first EP has sold out. We pressed 1000 and they're gone. We don't have anymore. *Crisis* EP sold over 600 copies as of now. We released it November 1st so it's selling really well.

MRR: Are they selling outside of Arizona?

J: Yeah, Dutch East India Traders and Toxic Shock are distributing it, Semaphore in the Netherlands and Get Hip out of Pennsylvania is distributing for us so it's going to quite a few places.

O: Oh yeah, another influence is Headspace for me too.

J: We love Headspace.

MRR: Were they here before?

T: Actually we started at the same time, we both played with each other down in Bisbee in their drummer's living room. It kinda started with 5 people and 2 bands.

M: They're the best band in the whole state.

J: Next to American Deathtrip.

M: Yeah! (*sarcastic*)

J: D.H. Lawrence is pretty good. He's got good short stories.

MRR: You're still planning to tour this summer. What's the plan?

J: Yes we are planning to tour. We're planning on going up through AZ. Up through Phoenix, through NM, through TX, OK, CO, UT, ID, WA...

T: We just want to kinda lay our tracks down on this tour and see if we can get our shit going. And then we're gonna go stagging it through next school year. We're gonna plan to do a full blown tour next summer...

O: Give the LP a little time to circulate.

T: Cause right now we have like absolutely no name for ourself, so we're just gonna go play at places. There's not gonna be that many people there. There's gonna be shitty gigs.

MRR: There's rumors going around that you guys have been contacted by some big labels, like Epitaph. Is that true?

J: Not Epitaph. Well Epitaph at one time huh?

O: Well he gave us a card and said if we were interested in recording to call the card and that was basically that.

J: That was in 88, no 89, when we played with...

O: We had a show with Bad Religion when that came about.

MRR: Hell of a bill!!

J: Atlantic Records tried to get in touch with us and they asked for a promo packet and I guess they expected us to send like something totally blown up with poofy hair glossy photos and

we photocopied a bunch of photos to where our faces were all smeared and shit. Sent them our records and sent them a handwritten fucking business letter.

MRR: Did they recontact you?

T: They called the Sugarcubes instead.

MRR: How come you stuck with doing it yourself?

J: Basically for the experience and just for the independence of having our own thing. It's kinda like a growing experience. It's something we've had for ourselves, and done for ourselves.

O: It's nice to hold your own fate in your own hands so to say. Do what you want to do and how you want to do it, instead of being influenced by a corporation so to say.

J: Corporations will charge fucking so much money for the music that it's not even art anymore, it's fucking business and profit. There's a way that you can get by, but I mean you can make such a huge fucking profit. That's ridiculous.

T: It's definitely the long road.

J: Yeah, they're making like CD's for maybe $1 each and turn it around and sell it for $15.

T: And they own all the materials so they make them for free. That's how come you get these CD deals where you only pay like $40 for all these millions of CD's.

MRR: Why do men have nipples?

M: Evolution.

O: Have what?

MRR: Nipples.

O: Nipples. For pinching.

M: To pierce them of course.

T: For piercings

MRR: For hair to grow on.

J: That's just the way it is.

T: Yeah I got the rad shit (*shows nipple hair*)

MRR: (*Zak*) I have a chest hair.

O: And nipples also balance out our bodies cause if we just had our pepper, ya know it kind of...

M: Our what, Octavio?

O: Well, I figure it balances us out a little bit and gives us a center point, ya know?

J: Even male dogs have nipples.

MRR: Is "malignus" a word?

J: It's a Latin word and it's the Latin root for the word malign and the word itself--malignus--comes from the roots male- meaning ill and -genus meaning born. Just means ill-born basically.

MRR: Do you speak Latin?

M: Not even Pig Latin.

J: We sing in Latin, "The Mass".

MRR: And Spanish, a couple songs?

J: Yeah we have a song in Spanish called "Una Noche" and then "The Mass" is all, it's not completely in Latin, there's some English parts into it, which is actually a big no-no when you're writing a mass cause you're supposed to do it strictly by the book.

MRR: You guys are rebels.

M: Actually it's OK cause a lot of other romantic composers and stuff have taken "The Mass" and done lots of deviations with it.

J: Wrote English lyrics to it?

M: Yeah, I think it's (*some name that I have no idea how to spell*). He wrote a civil war requiem and he used a lot of civil war poetry in it. Brahms wrote a German requiem and didn't even stick to the book...

MRR: Besides your upcoming LP are there gonna be any other releases on Youth Ink Records?

J: Hopefully lots more.

O: "The Mass."

T: We're gonna record "The Mass" in 2 or 3 weeks.

J: Bill at Toxic Shock, he's mentioning doing a compilation. We're gonna record some songs to lay on that, some of our newer stuff. By next summer we'd like to record another record.

MRR: What's going to happen to the band and the label when James goes to school?

J: Label is gonna go to school with me. Yeah, it needs to learn itself.

T: Well we're gonna work on getting our tour set up, cause this tour is just thrown together. So we're gonna get serious, during the months that we're not jamming, on setting up our tour so that once we jam we'll have something to do instead of just practicing.

J: And we're all still gonna be doing music. Like Mikee's gonna try and get into the Sierra Vista Community Symphony doing percussion, and he's gonna be doing choral work with the college chorus and he's gonna be playing drums with the American Deathtrip. When I go to Texas I'm thinking about getting another band together but I think I'd really like to do choral work in a chorus doing classical music or Baroque or whatever.

O: I'm just gonna pretty much beat bongos out in the desert. That's all for me. Sing with the birds and...yeah, just wait for the boys to come home.

MRR: It seems like you guys can play forever. How many songs do you have and how many do you play regularly?

J: We have like 65 or so. Whenever we practice though, I mean we can't even practice all our songs. Basically, right now we're getting ready to do the recording of "The Mass" so we want to record our newer stuff and then "The Mass".

MRR: Are you gonna try and get the older stuff recorded ever, the stuff that's not already recorded?

T: Well a lot of it's on the album that's coming out. We have a backwards message on it.

MRR: Don't tell us what it is.

J: It says "wake up" forward.

MRR: What kind of response do you get from crowds outside of Tucson and Sierra Vista?

J: Man, one time we played in Phoenix. We played with Naked Raygun and fucking it was raging. It was kicking ass. But that last show I figure, I thought it kinda sucked to begin with. I mean Tuesday night, 12 bucks a head. That's shitting the bed right there.

MRR: You played in Mexico too.

J: Yeah, we got a pretty good response there.

T: That was a fucking blast. We had the shittiest sound you could possibly have. The guitar sounded like a banjo. My bass was cranking twice as loud as everything, and I would turn it down and it would just keep getting louder.

J: You know how sometimes you hear the feedback that's all totally high-pitched like "eeeee" and the one that's all low it's like "ooooo". We had all of it.

T: And then we had it just like tonight with total people on the stage and we were jumping up and down and we were on this plywood and it was like flexing.

J: We were like on a trampoline.

T: It was crazy. The pit was huge, approximately 40 to 50 feet, 30 feet in diameter. 20.

J: Big, just big.

T: It was 25 feet.

J: Yeah, 50 yeah.

MRR: Go all out. It was 100 at least.

T: It was a 100 foot radius.

J: A few thousand people.

T: This one dude broke his leg and went and had his cast set and came back and slammed.

J: He did, he really did. Punk rock.

MRR: You guys get a good response.

J: Well the people here are just so fucking energetic. People in big cities I think that they see so many bands that they get really cynical about the whole thing. They see tons and tons and tons of bands to where they don't really appreciate it when new bands come.

O: I think it has a lot to do with conditioning by the media on how...

J: Nirvana should sound.

O: No just on this new realm of music that's just been going on and it's all the same whatever, and people are just shocked by uniqueness these days.

J: They are. Especially in the whole punk rock deal.

O: And they don't know how to deal with it, it seems.

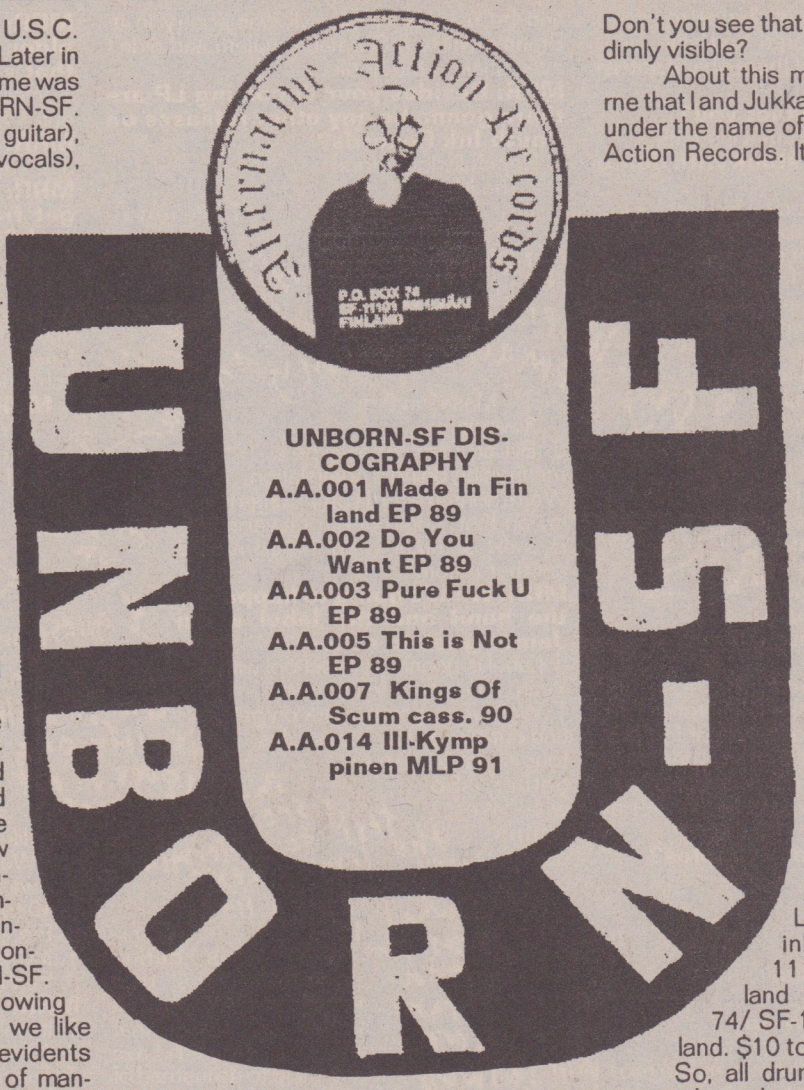
J: Like the hardcore/alternative thing. I thought it was about being different ya know, originally, but then you see that if you try and deviate from the norm like if you decide to sing instead of just fucking yell and scream then you're really shunned by a lot of people who give the reviews and the people who are in the positions to help out bands. They're into bands that all sound the same and that's like totally against the alternative ethics.

Youth Ink Records/ 125 Carl Hayden Dr/ Sierra Vista, AZ 85635

There was a band called U.S.C. (The Unborn Socialist Christ). Later in '88 we shed our skin and the name was changed frorn U.S.C. to UNBORN-SF. Line-up is: Jukka (lead vocals & guitar), Arska (vocals), Jysky (bass & vocals), Hanski (drums).

We have done gigs with such names like U.K. SUBS, ANTI-CIMEX and J.M.K.E.. When we were on the Finland tour with U.K. SUBS in 1990 that'sa us with Charlie Harper in the photo), it was a little bit rough cause we hadn't been on the road for so long a time before. Alcohol, sleeplessness and being without showers placed great demands on us. To say nothing of a weird pal who sniffed lighter gas in the tour bus. And when we were in want of guitar strings, the organizer said "This group is running out of alcohol." So, we went to the liquor store and passed by the string shop.

Previous to that tour we started from Puntala festival organized by the same guy called Hyvonen. WAT TYLER had come a couple days before the happening began and grew tired of waiting. There was nothing but drinking and get steamed in a real Finnish sauna. It cannot be denied that alcohol is honorary member of UNBORN-SF. Naturally, this fine fellow is showing a big role in our lyrics. Also we like calling in question the self-evidents subjects as well as stupidity of mankind. People believe to hold the omnipotence in their hands!?? However, we are all in the same train...politics in the first class, you within the rat race in the second class and I'm in the wagon. Why doesn't anybody give a shit about the destination?



Don't you see that the ravine is already dimly visible?

About this matter, it occured to rne that I and Jukka should release vinyl under the name of A.A.R.= Alternative Action Records. It started in the pure spirit of D.I.Y. cause the first three 7-inchers were UNBORN-SF stuff. The latest two releases are TERVEET KiiDET: *Bizarre Domination* 7"EP which includes 5 unreleased/new songs with English lyrics; and HYBRID CHILDREN *Brutal Babies* 7" EP. H.C. has attained its purpose by Finnish listeners.

But let s go back to UNBORN-SF. Our latest vinyl *Ill-Kymppinen* mini-LP was done for my thirty birthday. There are mainly drinking songs on that 12" and it is still available from us: ARSKA VOUTILAINEN/ Jupiterinkatu 5 A 10/ SF-11130 Riihimaki/ Finland or A.A.R./ PO Box 74/ SF-11101 Riihimaki/ Finland. $10 to every fucking place. So, all drunks and others over somewhere there bottoms up!!! Write and send messages in the bottle.

Bottoms up!!!

Made in Finland

An interview with Sinisia of TRANSMISIA.....

MRR: What's the story behind the band's origin?

S: We started for the hell of it. We just wanted to have some fun and pass the time playing music of Sonic Youth, Swans etc. Then, in April '87, we decided to enter the competition of local bands at the Rijeka (Yugoslavia) Music Festival and we won. So, we continued to play local shows until we were selected to join the national underground comFetition "YURM '88", in Zagreb. We won for a second time and, for the prize, the national tv made two videos of us. We spent the next year,or so on tour in the country and, in Aprll '90, we played the "Rock Incubator" international festival with God, Eleventh Dream Day, and Godflesh. After that festival, we decided to put together material for an album. We had previously released a 7" on Blind Dog Records and wanted to work with them again, but then began the social and economic disaster of Yugoslavia and it was impossible.

MRR: How did you end up on an italian label?

S: We bought some Italian fanzines and got the addresses of italian independent labels. We sent out cassettes with a kind of fanzine from the band and, after a few months, we had our answers. The decision to go with Wide Records was made because they seemed to be the best for us.

MRR: Tell me about your influences...

S: It is a bit irritating that critics compare us to Big Black, Ministry or Scratch Acid. We don't agree with that. There is a much wider range of influences to be found on this (*Mincing Machine*) record.

MRR: Did thewar in Croatia have any impact on the band?

S: Most of all, we have many serious financial problems. Many times, we can't do something (with the band) that, in a normal situation would be possible. Most of all, there is the problem of trying to have the sufficient minimum of equipment for the band. That means that we're in a kind of slow motion between the work and the ideas, but we're trying our best. Then, we are certainly more agressive in playing and concerts because all the anger and rebellion towards everything comes out. Let's say we're shooting everything in people's faces.

MRR: Tell me about your lyrics...

S: Well, we're interested in unsolved problems between large groups of people such as cities, countries, or even the whole planet. So, our record is a reading, a kind of manifesto, with the most disgusting, pleasent, or other things that shoot us in the brain. We are trying to produce a shock in people to make a reaction when they are considering what we are describing. Today, there are too many people watching the disasters of the world such as the destruction of nature and the thousands being killed it doesn't mean anything for today's "modern society". That's really sad.

MRR: What's the meaning behind the song "(Homosexual) Party"? Is it against homosexuals?

S: We're are against any kind of racism, so no! The song is describing the federal government of Yugoslavia before the war. In our country, we use to say "He's fucked you in the ass" when someone treats you in a really bad:way. So, that's where "(Homosexual) Party" began. The gov't watched the country go under, the situation getting worse, people losing their jobs, social security, ...

MRR: What's in the future?

S: We're working hard to get together a European tour and we're planning another release for February '93.

Transmisia c/o Wide Records/ PO Box 309/ 56100 Pisa/ Italy

VIC BONDI

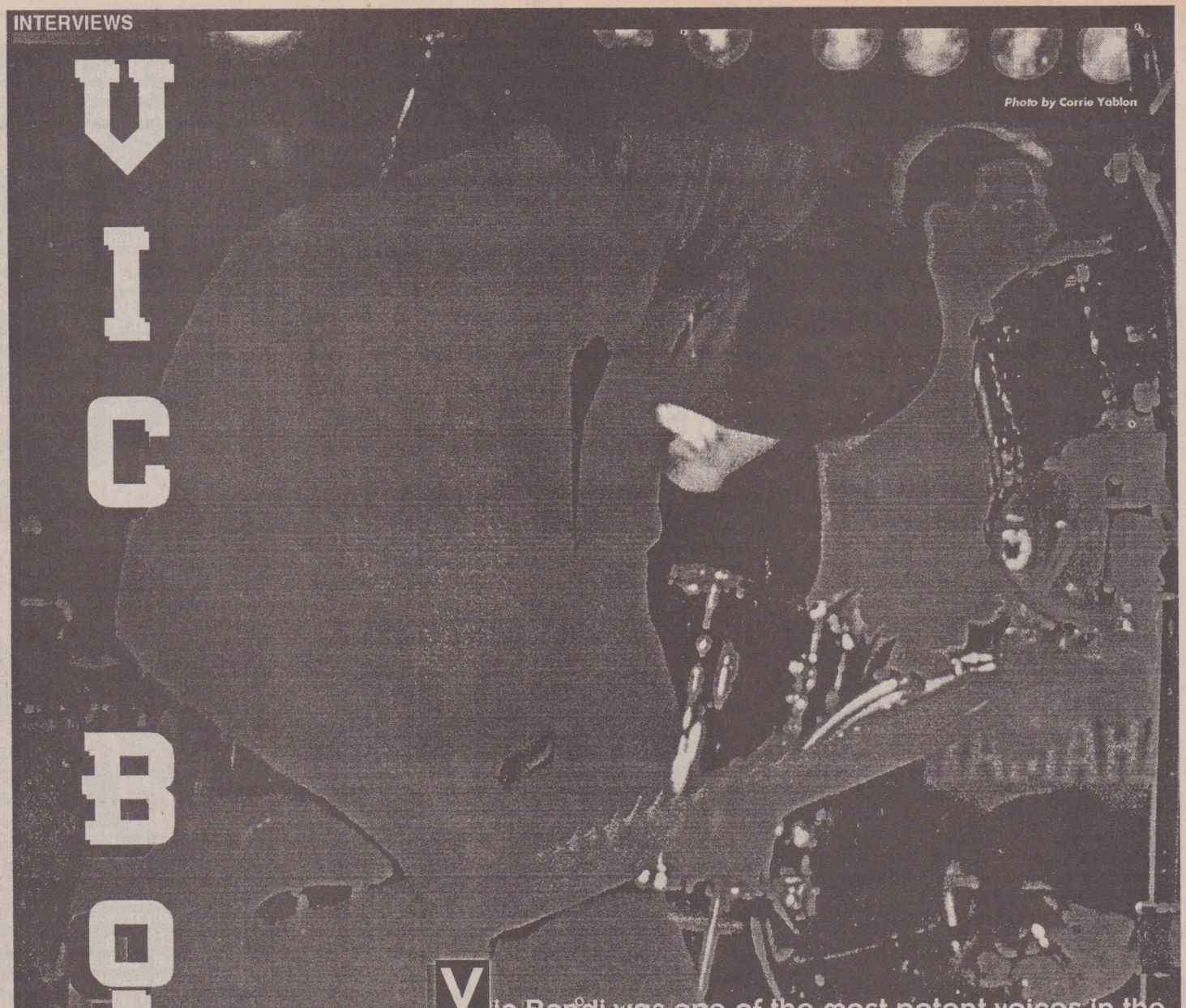


Photo by Corrie Yablon

Vic Bondi was one of the most potent voices in the original hardcore punk movement through the band Articles Of Faith. After AOF disbanded in 1985, Vic focused his energies on his graduate studies in history for several years. He emerged again with a new more pop-oriented yet still lyrically sharp outfit Jones Very after being re-energized by an 1989 Fugazi performance. Now after being further radicalized by the Gulf War and having earned his PhD, Vic has formed a new band with Colin and Roger from Dag Nasty and newcomer Pat Mahoney. Especially in concert, Alloy features a harder edged sound with more than a modicum of the hardcore energy and jagged political lyrics that made AOF famous—a transition "from pop songs and personal politics back to 'fuck the system'" in Vic's words. Mark Andersen of Positive Force DC talked with Vic on 6/9/92 after Alloy played a PF-organized benefit for the Washington Peace Center on the eve of a European tour. Vic remains a deep and perceptive thinker with lots to say so read on...

MRR: Most of MRR's readers would know you from Articles Of Faith which broke up along time ago...but which just had some sort of a reunion, I understand, to do a European tour. How did that come about and what did you think of the tour?

Vic: (*laughing*) The Spinal Tap reunion, yeah!! It was really kind of funny that we did it. We did it because we had never gone to Europe as a band and we had re-released this *Core* record. Jürgen Goldschmitt from Bitzcore had been interested in the AOF back catalog and the record had done really well so this promoter called us up and said "do you want to go over ?" And at first I thought, well there's no way because I live in Boston, Dave the bass player lives in Boston, the drummer lived in Chicago, one of the guitar players lived in San Francisco and the other lived in LA so I thought there's no way we can get this together. But as I called all the guys, it turned out that everybody but Dave and myself were unemployed so they were all like "Sure, we'll go". So they flew to Boston for two weeks of rehearsals and then we went over and did the European tour. And the thing was that I had been playing in Jones Very and Alloy and had been active but the other guys really hadn't. So, the first thing that happened was that we got over there and people began asking me "why are you doing this...

MRR: Sure.

Vic: ...when you've got these other bands?" Plus, on the *Core* record I had said "there's no point in punk nostalgia...if you're 18 years old now and playing in a band you should not be playing hardcore, you should invent your own style of music". I'd like to think that Jones Very and Alloy didn't sound like a hardcore band. So everybody was asking "Why are you playing in this hardcore band and coming to Europe?" And the simplest answer was that none of us had gotten to see Europe and we wanted to see Europe and for some of us who are pretty poor there was no way we'd ever get to Europe except on this occasion. So, especially for Dorian and Bill, it was really important to get over. And we wanted to see the politics, especially for Bill that was a big important thing, to check out the politics over there. I had been corresponding with people in Germany and reading German and practicing German all through my college years, so I wanted a chance to spend three weeks speaking nothing but German. That was exciting for me. So, there were personal reasons we did it. But as we got over there a lot of people were asking us about it, especially me, why are you doing this you've got these other bands you're in. And I ran out of good reasons. We played with Born Against from NY who is one the best of the new crop of real intense political bands. I've got a lot of feelings about the band but they were sort of down on us and were like "what the hell are you doing this for?" And they were right! I mean we played our best we could and we didn't rip anybody off but I really wonder why we did it again myself. And it was funny playing with Born Against because they were the....the guy we were traveling with, Ingo, who knew a lot about this band—I had never heard of them—and he's like "these guys are big AOF fans, you know, they think AOF is great band" and then somebody we were traveling with said "you know these guys remind me exactly of you guys In 1982" And so, it struck me like the torch was being passed at that point with those guys. I never had the option or the opportunity to talk with them in the kind of detail that I wanted, because there were things that they were doing wrong—I mean, there were things they were doing right and they were right about us in terms of why we were doing this but there were things that they were doing wrong too. And you wouldn't know you were doing it wrong unless you had been through the experience that we (AOF) had been through as a band. I wanted the opportunity to tell them what I thought they were doing wrong because they might have a chance to be more successful with what they're doing...

MRR: What are you thinking of, the methods of their presentation?

Vic: Yeah, I mean you can start with the name: Born Against. If you're "born against" something then you never have the chance to develop an opposition...if you're born into opposition then you'll never have to think about it, it's instinctual and intuitive. As opposed to my opposition to the powers-that-be, to the system, which has been a process of development. Now, people can feel uncomfortable with that because then you can develop out of that, I suppose, but in my estimation, if you develop out of the political positions that I currently hold, the opposition to dominant society that I currently hold, it wouldn't be development, it would be regression, in every Freudian sense of the word. But I felt that those guys were so good, that they were a real good band, and what they were doing politically was right on the money. But I felt like they could be more human about it. I mean, they were awful rough on us old guys! (*laughing*) They could come to an understanding of.....in a lot of ways it was harder for AOF to do what we did, to uproot our lives...in many ways, it was more of a testament to our commitment to the scene that we would uproot our lives which are fairly...my life and Dave's life are fairly comfortable now...and go out there and play punk rock shows in Europe, its more of a testament to our commitment than their's because they're 18-year-old guys, they've got nothing to lose by doing this. And we had everything to lose.

MRR: What did you think about the relevancy of the AOF songs in the current context?

Vic: You know, the only ones that seemed really relevant today...I mean, its hard for me to say because I like to think that the Alloy stuff is real relevant, I'm writing it right now and Alloy is a band that only came into being as a result of the Gulf War. So this band really is born in the immediate political moment. But I thought some of the AOF stuff that worked better now was the personal stuff just because it's a little less time bound. But maybe I don't know, it's up to the listener. A lot of people still like the AOF stuff and it still speaks to them as directly to them today as it did in 1982. I think one of the nice things about the AOF music is that some of the arrogance that we brought to the music in 1982 has worn off. We believed in 1982 that we were kind of part of the vanguard of what would change the world.

MRR: Yeah, I know the feeling.

Vic: And that kind of arrogance is not possible anymore, on our part. I mean, maybe there's something that Born Against could learn, too.

MRR: The thing that's striking and what I find inspirational about what you're doing with Alloy—and to some extent what you did with Jones Very as well—is that that sort of brash arrogance is not present but there's a more mature sort of defiant and persistent vision that "if we're not going to change the whole thing"—as we may have once thought—"nonetheless we're still here and we're still fighting."

Vic: Yeah, it seems to me that people your age and my age, in their early thirties, some of the other folks who have been around for a long time—Ian and Jello and some of the other guys—at our age now we can't assume the mantle of the young brash men who are going to kick ass. But the funny thing about that...what we have to offer now is something that the hippies offered us when we were twenty-one. And that is a chance to, sort of, transmit resistance, right?

MRR: Sure.

Vic: Transmit resistance through the years...and maybe build more solid foundations of resistance, right? Like I'm a teacher now, in a real secure position but it's a real secure position to cultivate resistance and that's what I'm doing.

MRR: You just graduated—I'm not sure if that's the right term—you're a PhD now, right?

Vic: I just finished my doctoral dissertation, yes..

MRR: And you're going to work as a professor of...

Vic: History at University of New Hampshire in the fall. Which is a pretty rural school, it'll be interesting to see what kind of work I'll be able to do there. I immediately get thrown into the maelstrom, I'll be teaching the 1960's, the Vietnam War, post-1945 history, so I'm immediately thrown in with the controversial subjects.

MRR: To me, that sounds really great because some of my own inspiration, growing up in Montana in a very rural setting—besides rock music which was a real big inspiration—were some of my teachers. I mean, I went to Montana State University, which was nicknamed "Moo U." because it's an agricultural school mostly—not the most progressive scene to say the least! But there's a powerful thing, when you're in that setting as a teacher, you can bring something crucial, a new way of looking at things. Certainly some of my

professors did that for me.

Vic: It's interesting because I live this "Jekyll and Hyde" kind of existence and I've been doing it now for about 4 or 5 years now, since I got back into music. When I first quit AOF and I started graduate school, graduate school was very rigorous and I did not have the time to do music, I just did the one solo record and that's about it. I did not have time to pursue music. But after I passed my exams and started working on my doctorate, on my dissertation, I had a lot of time to get back into music and I did it. And it's a weird dichotomy, moving through the stratosphere of academia and the subterranean tunnels of punk rock, but I think, in some ways, they're really interconnected. Music has this really powerful ability to subvert everyday rationality, the rationality that you grow up with because it doesn't appeal to the mind, it appeals immediately to the gut and to the crotch. And so it just undermines, it subverts everyday rationality, just completely annihilates it. But the problem with punk rock and with rock'n'roll before it is always that the process cannot stop with the subversion. What happens with a lot of people is that they get subverted by the music, but then the music becomes all they identify with as resistance...

MRR: ...and there's nothing more, they take it no further. It seems that you're saying, with Born Against—and, more importantly, speaking for me personally—there was a time when it was sufficient as a punk to say "I am not that"—you know, pointing at society and its evils—"it's wrong and I will not be that" But at a certain point as you grow older, it becomes very important to say what you *are*, not just what you aren't. To define yourself in a positive way instead of just a reactionary way as "against" the society.

Vic: Right. And the other thing that bothers me about music is...and this happens with rock'n'roll and there's a real danger of it easily happening with punk...and that is that you begin to, that element of your personality that you wish to be resilient, rebellious, subversive, you box it into a category and if you buy the next AOF record, the next Born Against record, then you can reassure yourself that you're "punk" or that you're subversive when in fact you begin to work as a mail room clerk or....so many people go on to what are real straight careers and end up working for people...I mean, I've seen guys my age go from looking at the music business and thinking it's one of the most corrupt and immoral businesses in the United States—and it's not, actually, in some ways, the music business is more enlightened than most businesses in America—and they become the people they hate, they become the radio promo guys, doling out patronage and kickbacks, getting crappy records played on the radio. That's a shame. *That's a shame.* And that happens because if you're buying these records you can still reassure yourself that you're being subversive.

MRR: It's like the Clash first said and then maybe later on exemplified, "Rebellion turned into money"...

Vic: That's right...

MRR: ...and punk becomes a commodity.

Vic: Right. And the nice thing about the second part of my existance, the day job, as opposed to the night job, was the university. Getting into teaching was an opportunity to take the subversive impulses that I first felt in my gut and my crotch and begin to give it a name and a program, give it conceptual flesh...I liked being a student so much that I never stopped! (*laughter*) And the great thing about being a teacher, once you get into a position where you're teaching, is that you never stop learning, it never slows down. It's great, you never learn enough. There's so much out there to get a handle on. So I think the combination has been very fulfilling for me. Physically I don't know how much longer I can take it because playing punk rock is pretty backbreaking and I ain't getting any younger! But if I were to fade musically, I don't think that I would fade politically.

MRR: It's interesting, it seems that you still very much define yourself as a punk even though as a PhD, your philosophical vision has expanded tremendously beyond even that which you had in AOF. Yet you still would label—within your own definition—your political/intellectual impulse as a "punk" one?

ALLOY

...the idea of fusing new musical styles... to make a new one and then fusing different consciousness, the personal and the political into a NEW Mix.

Vic: Yes, definitely. "Hardcore", in the sense that if you have a hard enough core that's human enough, the inhuman institutions that surround us can't touch you. And, for me, I think that's always been the goal. So yeah, I would identify myself as punk, I have no problem with that identification. In fact, I feel more comfortable in many ways with punk than "teacher", "academic", "professor". Because there are good professors, but then there are also professors who are bad-ass authority figures who can just eat shit too. But my experience was like yours in college. I had a couple of teachers who just took all the myths that I had grown up with and just exploded them. And out of the chards you develop your own new vision. But development is the important part of that concept.

MRR: That's interesting because—to swing to the present—in talking with you I know how you were affected by the Gulf War and how that sort of led to the formation of Alloy.

Vic: One thing was that when we had been in Jones Very, Jones Very was a real tempestuous band to play in, because we were really divided in terms of what we wanted to do..and I was divided, too, in terms of whether we wanted to do something that was politically advanced or whether we wanted to do something commercial. And ultimately the band broke up because the situation in the US had become polarized politically. For me, the Gulf War was like a kick in the teeth. A shock that I just couldn't get over. And the way it fell out was even worse. I told someone halfway through the war....I mean, because when we first started we didn't know if we were on our way to nuclear destruction or not. I remember my girlfriend crying her eyes red because we didn't know if we were on the first step of the apocalypse or not, you know?

MRR: Sure.

Vic: But I told her, the only thing that would be worse than the US getting beaten in the Gulf War would be a victory. And then the victory came and it was appalling. I mean, the willingness of people to just take 200,000 human lives, put them in a box and throw them away just appalled me. And the mendacity of our government. Not that I ever believed that the head of our KGB would ever be anything as our president properly. These men are our Stalinists and they are just fucking criminals. They really are fucking criminals.

MRR: And also what was really depressing was how the media rolled over...

Vic: ...and played dead. I'm watching this and I'm thinking....I'm teaching at the same time, you know, and we periodically would, I would get too incensed and I would bring in the headlines from the Boston Globe and I'd put it on the desk and I'd say "alright, let's talk about this word"—because we'd do a historical exegesis of , say , the word "appeasement" which is one that we did a couple of times, going over how that word came into being. I felt really frustrated, I felt like I wasn't doing enough and I wanted to move Jones Very in a much more militantly political direction. And Jamie and Jeff were just fighting me. Plus we had the intervention of an amoral, apolitical, drug-addled Ken Chambers...and at that point everything went to hell. And so, the band just sort of disintegrated. But I managed to find

these guys who are little more perceptive about the way things work in the world than those other guys were. I mean, Jamie is such a...he's just a system-sucking asshole, frankly. At this point he's bought into it all, completely.

MRR: Did you know Roger and Colin from Dag Nasty?

Vic: No! I'd never even heard Dag Nasty. And what happened was that Lou Giordano who does so many bands in Boston and had worked with Colin in the studio and I was looking for a new drummer and he said "man, I know this guy who can really play the drums!" So, I called Colin and said "Let's play". And Jeff was initially playing with us, we were still doing Jones Very and working with Colin, and Pat playing guitar now and Jeff... I mean Jeff's a pretty good guy but he was having some personal problems and so eventually we just got Roger. And at first we were going to go with Jones Very as the name but it felt like an albatross around our necks at that point, so we just cut our ties and we had our new band. And it seems like once we cut our ties with Jones Very everything happened for us a lot faster, a lot more clear vision of what we were doing.

MRR: As I remember, Colin was doing draft resistance counseling during that time, so it seems like a really incredibly appropriate addition at that moment.

Vic: Yeah, I think the guys in Alloy, they add a lot...especially Roger who is the like the world's greatest devil's advocate! (*laughter*) He won't let you rest comfortably with anything that you assume. And I think that one thing where the other guys have influenced me a lot is with their ecological consciousness, especially Pat. Pat and I go off into the Appalachians and go hiking. He's going to be really upset when he sees Germany because I've been there and I know what kind of ecology they've got over there. So, Pat's got a pretty militant ecological consciousness, and Colin's right on across the board in a lot of ways and Roger, like I said, is a great devil's advocate so it works out pretty well.

MRR: One of the things we talked about before was the name "alloy", what it means in both a metaphorical way as well as a philosophical or political sense. Would you like to explain it a bit?

Vic: Initially, "alloy" had been a concept that Jones Very come up with, the idea of fusing new musical styles..or fusing old musical styles together to make a new one and then fusing different consciousness, the personal and the political into a new mix. "Alloy" had been a concept that Jones Very had been working towards...that's what we kept of Jones Very, that concept became the basis of this band, the idea of fusing new musical styles, fusing the personal and the political.

MRR: It seems like musically, Alloy is a little more in the spirit of Articles Of Faith than Jones Very was. I mean, I liked Jones Very personally but it seems like that was significantly more pop oriented than this is and certainly more so than Articles Of Faith.

Vic: Yeah, well, like I said the basic tension in Jones Very had been whether we were going to do the big Soundgarden-media hype thing or whether we were going to do something more rootsy. Now, I can't say 100% that Alloy wouldn't take a Soundgarden route if it were offered us but I doubt it. I mean it would have to be awfully advantageous to us, in terms of our convictions, for us to take that route. Whereas Jones Very was more monetarily interested.

MRR: The Alloy CD that has come out (*Eliminate*) is on Bloom and Bitzcore...?

Vic: Yeah, you see, Bloom is us...

MRR: So it's basically a self-release?

Vic: Not really, because this guy Jürgen Goldschmitt who runs Bitzcore in Germany has been fronting us the money. He's a straight up fellow. My association with him has been very fortuitous. The Bloom stuff...that's Pat doing a lot of the legwork, a lot of the work involved to promote the record. We'll see what happens down the road. This is the very first thing that has come out on Bloom, we'll see what happens with that. I'm hopeful that it won't end up like Wasteland records, which was AOF's label!

MRR: We've already talked about the punk nostalgia trend...what do you think of the punk scene that exists now?

Vic: It's really funny...in '85 when I quit, in essence I went into a three year long period of hibernation. I wasn't really hibernating, I was reading, but at that point I sort of lost touch with the music scene altogether, at a time when really in some ways the old scene was disintegrating anyway and half of us were going on to straight jobs and quitting music altogether and the other half were wondering which action to take. You know, like Ian was jumping through a couple projects that were good, but he hadn't found his thing yet and Jello was embroiled in court cases and a lawsuit...and so I fell out and then after I finished my exams, I got back into it. The very first show that I went to after my re-emergence was Fugazi. I went from seeing Minor Threat in, like, 1984 to seeing Fugazi in 1988 or '89, I forget when it was I first saw them. And it was just like...first of all, I just couldn't get over Ian's personal transformation, what a fantastic human being he was...and, you know, always with Ian having his convictions right there at the center of his being. I was really revitalized by the scene that I saw at the Fugazi show...especially the politics. They did the song "Suggestion" and I was floored, that really floored me. Especially the way the audience sang along. I was a bit troubled by the rules that were set up, you know, no stage diving, girls front/boys back, that freaked me out a little but you know those are...I had no real problem with it, it was just different than the way I had experienced it in 1984, when everything was so free form...but there were down sides to that then too.

MRR: Exactly, the macho/violence factor.

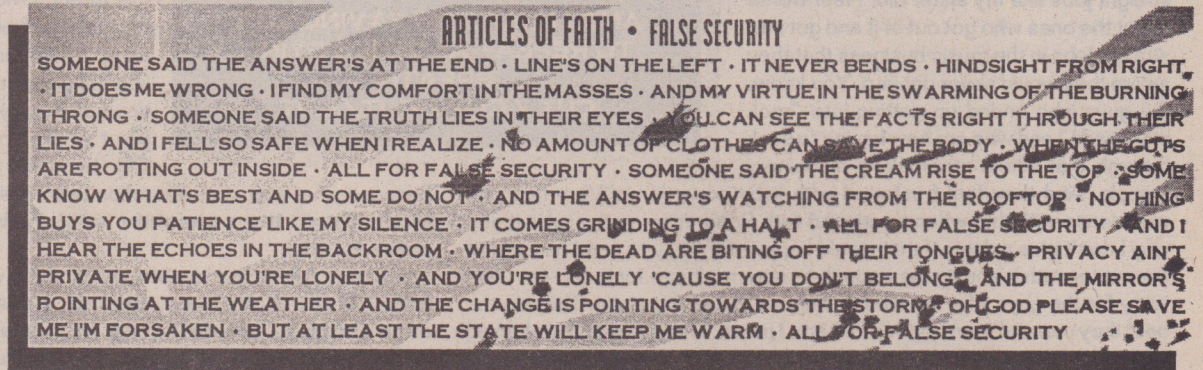
Vic: Getting your face kicked in...I went to the hospital twice myself at punk rock shows.

MRR: And women, a lot of them feeling alienated from the whole thing.

Vic: Except for my sister man! (*laughter*) She was the very first girl to stage dive in Chicago. That's because she came from the DC scene, in a way.

MRR: To sidetrack for a sec—from what we were discussing earlier (in the car on the way to Alloy's temporary practice space in Virginia) you were actually inspired in a lot of ways by the DC scene.

Vic: Yeah, musically though not so much politically. At that point in '81 everyone was building there little scene everywhere anyway. The cross-fertilization came after you had established your basic scene in the city. But my parents had moved to DC in 1981 so I started coming to shows down here. The first punk show I ever saw was Faith and the Bad Brains at 9:30 Club. The Bad Brains just blew me away. At that point Articles Of Faith was happening but I came back from vacation and I said to the guys "Now I know the Clash is good but listen to this—this is a lot better!" What it did was make us play about 40 miles an hour faster than we had ever done and in a way it really helped invent the AOF style, that really fast melodic thrash. Before that we were too derivative, we sounded like a bad



Clash or something...though, of course some might say we then sounded like a bad Bad Brains instead!

MRR: What do you think of what people who were your peers, say Dave MDC or Jello are doing now? I was just looking at the interview you did with Ian and Dave back in 1983 for MRR and it was striking to me how much growth Ian has gone through. How do you assess those years and what exists now?

Vic: You know, in some ways, I think now the punk scene is more healthy than it's ever been. In a lot of ways, it seems a lot more tolerant and open now than it did in those days.

MRR: Musically?

Vic: No, socially. The music scene in 1981 had a real big dose of machismo in it and that's been sort of bleached out of the scene somewhat and that's a good thing. It had too much machismo for its own health in those days. For me the last couple years have been a process of reconnecting myself to a lot of people I had lost touch with. I think of the "old class", the only two guys I kept really in close touch with were Bob from Hüsker Dü and Dave from Soul Asylum. Other than that I didn't see too many of the old guys. I would go see Die Kreuzen when they would come through town but I wouldn't see very many other fellows. I just saw Jello for the first time in a long time and it was really good to see him. And Ian, I've been in touch with on and off, since I came back into it. He's been helping me out a lot. I haven't talked to Dave MDC since I got back into playing again and I haven't heard the new MDC. I saw they were playing in Canada just after we did recently...

MRR: Yeah, they just played a Positive Force animal rights benefit just a couple weeks ago, they're in Europe right now.

Vic: Yeah, well maybe we'll run into them there, it'd be nice. I haven't seen him in a long time. A lot of the guys...I don't feel do bad about the ones who got out of it and got into straight jobs like my sister did, I feel worse about the ones who got out of it and got into straight jobs in the music business that they swore they would never get into. You know, the guys who ended up getting into "rock star bands" and who are now having to suck through that whole star-making machinery crapola. And they feel frustrated with it by now. Jones Very had one experience with that when we signed with Roadrunner and maybe that's why I don't give a damn if that would happen for Alloy or not. I had a brief encounter with it and it was enough to sour my taste for it and so, I feel sorry for the guys who are kind of trapped in it at this point. They do the best they can and more power to them. I mean, at this point I'm not going to put down anyone who is doing anything that they possibly can but it seems to me the worst thing is to have to live with things that you swore you would never do. To find yourself doing them anyway— that's awful hard.

MRR: One of the phenomenon of the last year or so is that punk rock has, somehow, after all this time...

Vic: Gone to Number one!

MRR: Yeah, hardcore has become a saleable commodity, most obviously through Nirvana but there are other examples...Social Distortion having a gold record, Red Hot Chili Peppers, old bands like X and Television getting back together with major label contracts...

Vic: I don't know what to think about X and Television, especially Television because, for me...I mean, any guitar player will tell you that Television was one of the greatest bands who ever existed, just for their guitar players, a phenomenal band. But I don't know what to think about them getting back together and I don't know what to think about X. Never liked Social Distortion and the fact that they're big now doesn't bother me because I never liked them in the first place, I always thought that they were hype. They're a rock star band. I don't know what to think about Nirvana because I think its great on one hand that they're big but I worry that this means it's become palatable. On the other hand, they seem to have some fairly good... I mean, you and I were talking about how the Beatles originally helped me break out of my day to day mind set. I think if I had never run into rock'n'roll what would have happened is that I would be living a life of quiet desperation. Which is what so many people in the country do. They just end up getting shuttled off to the suburbs. And their lives aren't bad, but it's just so empty at the center, and there's just this grinding, nagging frustration. And, for all the poverty that we have to endure, or some of the difficulty that we have to endure, those of us who live a little more street level existence—not that university teachers do, but to get there you have to grind your way to get there, I mean, big time grind, slogging through a lot of dirty fucking toilets at four in the morning, cleaning up restaurants to get there—at least you don't end up in these lives of quiet desperation. And whatever else Nirvana or any of the other big punk pop bands now are doing, if they represent being sold out on one hand, on the other hand they have the capacity to get to people like you and I were...you lived in smalltown Montana and I was living in Pensacola, Florida, we're talking about backwaters here!

Photo by Tim Owen

JONES VERY • CUT

DRIVE-BY SHOOTING
LIVE, IT'S SATURDAY NIGHT
THIS WEEK'S OBITUARY
WILL SELL ADVERTISING RIGHTS
T.V. MOVIES WILL DOCUMENT
THE POOR WAYWARD BOY'S
HEADLONG DESCENT
INTO WHAT GIVES SUBURBIA
IT'S PRIDE
CUT
THERE'S NO QUICK EDIT
TO LIVES THAT ONLY DIE IN FLESH
AND THERE'S NO SAVING EDIT
TO REPEAT ANOTHER DYING
BREATH
CUT / CUT / CUT/ CUT

MRR: Sure.

Vic: We would never have heard underground bands! Although Uniform Choice did once play in Pensacola! (*laughter*) But...so, they have the opportunity...I mean, I'll take it anyway I can get it, maybe some people get this through Mozart, I don't know! Any way they can get free is OK by me. The important thing, I think, is not to stop with that first liberating moment, because if you just stop, you can just...you don't want to get to the point where you get your freedom from a CD, because then you're trapped again. Because what was once liberation becomes repression all over.

MRR: Sure, the consumer society basically wins...it replicates itself...

Vic: Right. You've got to open *out* in some way...

MRR: Well, that's why, myself, I respect and like Nirvana, even though I am definitely no fan of major labels or of the commodification of punk. Their drummer, Dave Grohl, is from here in DC and I've known him for a long time, he's got his heart in the right place, and I think that if there were to be a band of that genre who were going to have that kind of success, I certainly feel like they are one of the more deserving ones, one that I would prefer to see succeed over a lot of others.

Vic: Well, more power to them. I mean, I don't know those guys so I can't judge them.

MRR: The interesting thing is when I talked to Dave recently he was talking about how much of an inspiration for him that Fugazi is! Which is on one hand sort of mind-blowing because

people would assume that Dave or Nirvana would feel threatened...After all, Fugazi represents a very different path, one that I'm personally a lot more comfortable with. Fugazi has absolutely refused to play the game, to enter into the arena that made Nirvana, that put them on the cover of every music magazine in the country. The same magazines try to talk to Fugazi and they say, politely but firmly, "No thanks." So they will talk to "XYZ generic hardcore fanzine" but not to Rolling Stone. Which I think is great. What do you think of the example that Fugazi has put forward?

Vic: Well, it's inspirational to everybody. It must be a great burden to Ian to bear the burden of being "the symbol" all the time. I mean, I don't know how it plays on him personally but they are an inspiration, whether he wants it to be or not, they are an inspiration to a lot of people, myself included because they have forged this path for themselves. On the other hand, its a unique path. Ian was blessed and gifted with a set of circumstances that few other people have been blessed or gifted with. When AOF tied to run their own label, those profits just evaporated, so we were never able to get a Dischord thing started. And there is this business of getting along in everyday life that's awful difficult and you have to make small compromises to get along in everyday life and Ian has been lucky that he hasn't had to make too many compromises.

MRR: Although, to be fair...

Vic: He's refused to, too..

MRR: And a lot of incredible work has gone into it..

Vic: And I don't want to put that down, that's definitely true. I mean, anyone who lives in DC knows how much work Ian and Jeff and the others have put into Dischord.

MRR: I do think your point is well-taken though, and that Ian might make that point himself.

Vic: Oh yeah, he'd be the first person to tell you that. I've tried to do something in my own way that is at least similar to that and just a different arena, you know, and went into academia because, well, I'm just not a very good business man. In fact, I'm a really lousy one! And Ian's got a real good business sense. And I wasn't able to make it work out for myself. I fucked it up.

MRR: Well, for me...I have a master's degree and one to the things that I've considered doing is teaching at some point—coming totally out of a punk view of the world. Somehow I want to just take the talents that I have and not just forever put on punk benefit shows—not to put them down, in their context and in my life they've been very important but I still don't want to be you know, the "punk Bill Graham" or something—somehow the challenge for anyone who takes punk seriously in their life, and really believes in that basic empowering spirit is to keep it alive, to keep applying it to whatever new context you find yourself in. To keep growing! And so, for me your story is an inspirational one because I see you as someone who has brought punk into that arena (academia) and seems to have come out pretty unscathed, with a purpose, a direction and a desire to still *do it*, whether through music or whatever...

Vic: (*laughing*) When I was doing my dissertation, it was just...it was war with two of my readers because they just kept saying "this is too political, this is too political, you've got to purge the politics!" And I just sort of take their advice half-way, neutralize some of the language but I would keep the basic thrust. I mean, academia is part of the Establishment institution and it has a real...it's like the music business, it has an enormous capacity to grind all the good intentions out of you. So, for me, I think playing music every night has, in some ways, kept me from losing that edge. On the other hand, its very hard to keep playing the music, not just physically but because everybody who's my age group now...you're fairly unique, Mark, in that you're my age and you're not in the Establishment...most people my age are. I mean, most people my age look at me like I'm absolutely out of my fucking mind!

MRR: (*laughter*) I understand!

Vic: "You're going to go to Europe for five weeks to eat rice and sleep on people's floors?! Why? You're 32 years old , you're going to go sleep on people's floors for five fucking weeks, you've got a bad fucking back!?" You know? That's how they react and sometimes I think it's crazy, too but I can't really get away from it because...because people who are in the punk scene are right!

MRR: Sure! This is our only life, we have to *live* it and not just let it pass.

Vic: And, I think that for many people in the scene, and in Europe as well, this scene functions as a kind of rite of passage. I mean, they come through it and they will go on to living lives of more or less quiet desperation. But in some cases that desperation won't be so quiet and in some cases it won't be quite so desperate. And that's progress. That's fucking progress!

MRR: It seems clear to me from what you're saying and what you're doing with Alloy that you still feel that the music is still a very important method...

Vic: To my madness.

MRR: Yes, and not just to your madness but to bring change, to bring something better, however one wants to translate that fuzzy concept into somewhat concrete living-your-life terms.

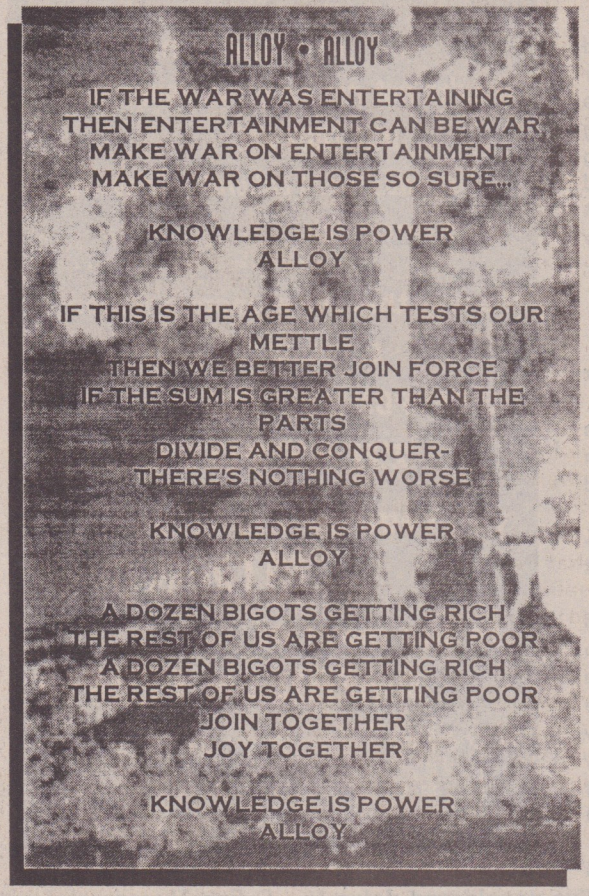
Vic: You know there's this generation of Americans who functioned for me as a real inspiration and they're not the hippies of the 1960s, it's this group of Americans who lived at the turn of the century who called themselves "Progressives", people like Jane Addams, John Dewey, Randolph Ward, W.E.B. DuBois. These people functioned as real inspirations for me because they were faced with...there are two things that strike me as very important that happened to them. First of all, Jane Addams made this equivalency in her life, she did not grow up in impoverished circumstances at all but she lived her life amongst the poor. And she said this in 1896 or 1898, I think, she said, "Functionally, middle-class Americans live impoverished lives. They're not materially impoverished but they are spiritually and culturally impoverished. And once you realize that, the way that the economic system is set up in this country is responsible for that poverty, you reached the bridge to cross over to the mass of American people who are physically impoverished." And, for me, growing up a reasonably middle-class person that was very important. My grandfather was a truck driver but my father had benefited from the GI bill and a whole lot of other things that brought a whole gener-ation of Americans to relative prosperity. So, she's an important example for me in terms of bridging the gap, bridging the gap to realize that there's a lot more in common between poor people and middle class people than there are between the middle class and the upper class, rich people. And then, the other example that these people have...John

...functionally, middle-class AMERICANS LIVE impoverished lives. They're not *materially* impoverished but they are *spiritually* and *culturally* impoverished. And once you realize that, the way that the economic system is set up in this country IS RESPONSIBLE FOR *THAT* POVERTY, you reached the bridge TO CROSS OVER *to the mass of* AMERICAN PEOPLE *who are* PHYSICALLY IMPOVERISHED.

Dewey who is this American philosopher who I wrote a lot about in my dissertation, he made the point that if you find yourself trapped in this existential crisis, you know, where life has lost its meaning, one of the best ways to resolve that is through public action. That is, one finds meaning in the good works that one does. I mean, Sartre says this too, he just was a little more militant with his politics than John Dewey was, but I think that that is very important. I mean you realize that one way out of the spiritual wasteland is, at the very least to, haltingly, slowly in small ways that maybe are significant for just a limited number of people to do good works, to make progress. There's a militant conservative attack on progressivism today and there's a militant left wing attack on it as well but it ***is*** progress when you go from lives of quiet desperation to lives of noisy desperation or when you go from lives of quiet desperation to lives of quiet satisfaction. And we're getting there, little by little. But I'm worried, I'm very worried, I don't want to sound too optimistic.

MRR: What is your perception of the current political situation? And the way the election is shaping up? By the time this is printed, the election may be history, but the forces behind this very odd and disconcerting election will still be there nonetheless. What is your perception of what is happening in this country now?

Vic: It's really the replacement of the Stalinist order. We have our Stalinists here and they run the country...still. They got rid of them of them over there, to some extent, but these Stalinists will find their way to survive within the institutions. This happened during the Russian Revolution when Lenin appropriated the administrative apparatus of the Czars. When he did that, he sowed the seeds of his own destruction, of his own taming, of the counter-revolution that followed in the Stalin years. We have our Stalinists today and the question is: are we going to get rids of them or not? I am really convinced at this point that there is a cabal of right-wing Republicans who are vicious criminals, who will kill to maintain power. And they've done so in the past. I'm a lot more conspiracy-minded than I used to be. I mean, you can't not be after Watergate and Iran-Contra and now the October Surprise, I think there's probably a lot of truth to that. I think for me the election is, in some ways...first of all, if Bush is voted out of office, I will become more moderate in the coming years, I think, because that means to me that some element of change is possible in the United States, moderate change, reforming change, if he can be voted out of office. If there is a cabal of violent right-wing Republicans, they won't let him get out of office. They'll start a war, they'll assassinate somebody, they'll do something, they'll subvert the election somehow. If Bush is re-elected, I can't see myself doing anything but becoming more militant than I am now because at that point it seems to me we've reached a point, we've crossed Rubicon because that will represent to me confirmation that there's a group of people that will subvert every single democratic institution not only in spirit but in letter as well to gain their ends. The Perot candidacy is kind of a wild card for everyone. On one hand, I like the grassroots way that it's developed and the fact that it's bringing...we've had a process in the last twenty years where voters have systemically taken themselves out of the political process. The idea that most people don't vote and that that's the way it's always been is not historically accurate. Historically, almost 80% of the American people have voted in elections. Now it's down to around 30%. So, there' been a process of disenfranchising the public, of making them alienated. People don't vote when they realize they're not being represented and that's what has occurred in the last thirty years. Now, in some ways, the Perot candidacy is exciting in that it represents people who are coming back into the body politic. But Perot himself, I think, is a very suspect character. I'm a little concerned that this is the way that the Stalinists will survive the moment of their demise, that is, they will sacrifice Bush but they'll climb onto the Perot bandwagon and stay in power again.



MRR: Sure, because whatever platform he's running on other against "politics as usual" is just totally unclear...

Vic: Well, he's a "billionaire as usual"...

MRR: Exactly, and—though I'm not going to push this analogy too far—but you do have an analogy to what has just happened in Peru where the existing parties had discredited themselves. Alberto Fujimori, this businessman who no-one knew came to power out of total dissatisfaction and disaffection with the old system. Look what has happened. He had no program, all he had was a fresh face and a claim that he wouldn't be like the other politicians...and now there was a military coup and the military is in power in Peru with Fujimori as a figurehead, the democratic vestige, the tiniest fig leaf covering up outright military rule.

Vic: Yes, it was the death knell of constitutional government. At this point, I'm a little bit worried because there are people in this country now who have had their apathy so cultivated that they would throw over the Constitution in a heartbeat to get a different organization. I was reading this thing by Dewey, he was commenting on the election in 1928 and he said, you know, "The party in power has offered itself as the party of prosperity for so long that people will vote for a prosperity that they know has problems over a prosperity that they don't know about" which is what the alternate party would offer. Perot offers himself as the real candidate of prosperity—management style—come to Washington. But "management style" just doesn't work for everything, I mean, you cannot...this guy Whipple who wants to destroy the American public school system...this is probably one of the evilest human beings in the country right now because he is committed to a process of demolishing the public school system which for all of its admitted faults still has a very important democratic purpose. He just wants to make it a business! You cannot run education like a business, I know this, I'm a teacher. Students are not "widgets"...

MRR: They can't be turned out as if they were product...

Vic: Right! Education is an uneven, irregular, uncertain process. And the benefit that comes from it are always going to be a bit tentative and uncertain, but they are real nonetheless. You cannot dismiss them, you can't run education like a business. And the people who expect that you're going to get someone like H. Ross Perot or John Silber who's the president of BU who's been running it like a business—and that's an appalling school to have to got to. If it hadn't been for a few select individuals who were brilliant and kept me in there, I would have been gone. You just can't run a school like a business, you can't run a country like a business, or it's not a democracy.

MRR: If you take this charismatic corporate model that Perot represents—though of course he actually benefited a great deal from government deals, that's how he helped make his money—and transpose that onto the American system what

you're looking at is fascism, corporate fascism, basically.
Vic: Corporatism, which was the operant economic philosophy of Mussolini. It's

"MUSIC HAS THIS REALLY POWERFUL ABILITY TO SUBVERT EVERYDAY

frightening in some ways, his candidacy is very frightening in some respects from those standpoints. It's contradictory. On one hand, it seems to represent a kind

RATIONALITY, THE RATIONALITY THAT YOU GROW UP WITH BECAUSE IT

of grassroots democracy. Yet, on the other hand, it represents some of the most anti-democratic tendencies in American life. I'm afraid that a lot of the people

DOESN'T APPEAL TO THE MIND, IT APPEALS IMMEDIATELY TO THE GUT

who are going to vote for Perot are not going to vote for Perot because they want to become participants in a democratic process but they're voting for him

AND TO THE CROTCH. AND SO IT JUST UNDERMINES, IT SUBVERTS

because they want someone to go in and run the country for them, so they don't have run it themselves!

EVERYDAY RATIONALITY, JUST COMPLETELY ANNIHILATES IT."

MRR: They want someone "to make the trains run on time..."
Vic: And that's the death of democracy, that's the end of it right there.
MRR: And that's the scary thing, it seems to me, because we're in a... I mean, I'm a left wing person obviously and I have my biases, I admit that upfront, but it does seem to me that, in some objective ways this country is in a period of crisis, a crisis that's been building since the beginning of the Reagan years at least. I mean, the stuff that's happened in LA—and the day-to-day violence and hopelessness that is festering in inner-cities through out this country—the situation we're heading toward with abortion and the Supreme Court, the growing gap between the rich and the poor, the disintegration of the schools, the near total disaffection with the American political system, the economic deterioration—all of it seems to lead to both dangers and possibilities. And, unfortunately, mostly what I see now is danger, not so much the possibility of radical, healing change.
Vic: Well, we're suspended between hope and fear, aren't we? So what else is new!
MRR: So, once having said all that, what is your answer to how to find a meaning and purpose or progression in this situation?
Vic: I think the first thing you have to do is harangue your parents. (*laughter*) I mean I've waged war with my parents for twelve years! And there have been benefits to it. Because you wage war on them and you try to influence their thinking and it slowly begins to trickle out into the neighborhoods that they live in, their business associates...and the important thing here is not "wage war" on them but to talk to them. Conversation, that's how we've been co-opted and oppressed because we've allowed the TV to take away the job of communication, that we owe it to one another to talk to one another. Communication....don't consider the job done when you vote... obviously if we're suspended between George Bush and Perot the obvious option is to vote for Clinton (*winces*) but...since anyone with half a brain can recognize that he only *has* half a brain (*laughter*) the job is only half done when you vote for him. You've got to keep working...at this point I don't have all the solutions. I have my solution, which is to continue to teach and to continue to play music. To teach, which is a slow process, assimilation, and to sing which is that shocking moment of liberation. To try to continue to work that little attack myself, that's important, but there are people to are doing it in dozens of others ways, everyone from Fugazi to Nirvana...more power to them. Most people I know are working hard in some ways to try to make things little bit better. There are some people who out of their own sense of frustration and resentment and black nihilist rage have given up...but you can't stay that way for long. And if you're an honest nihilist, you're a dead man. So anyone who professes such a bleak view of human existence has no reason to stay alive, in my estimation, if they're going to be completely fucking honest. My attitude is either get to work...or blow your brains out. (*laughter*) **But whatever you do, DO IT.**

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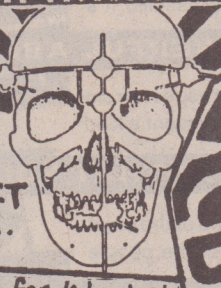

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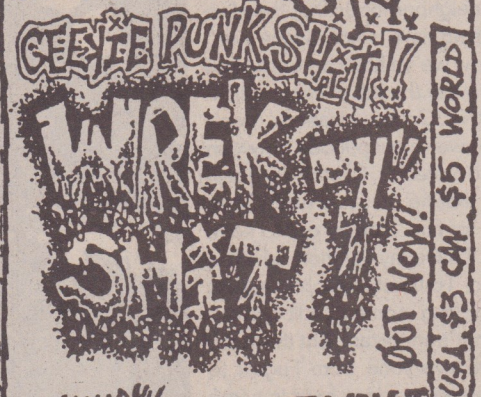

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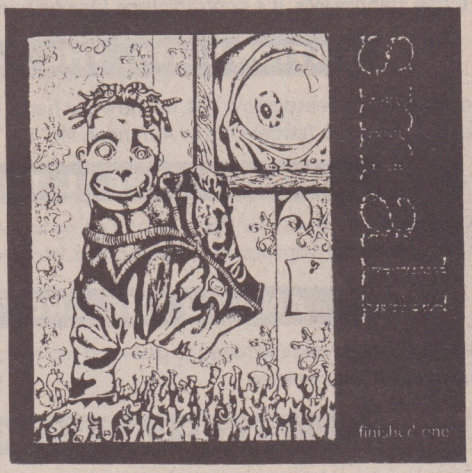

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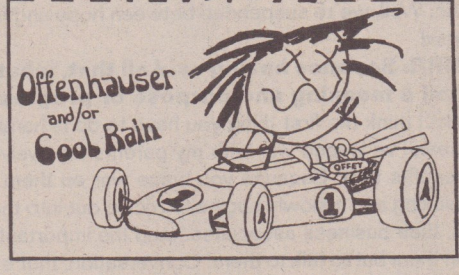

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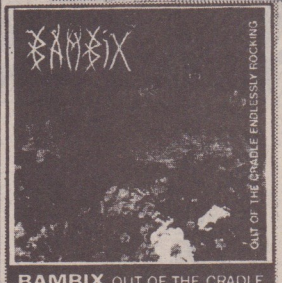

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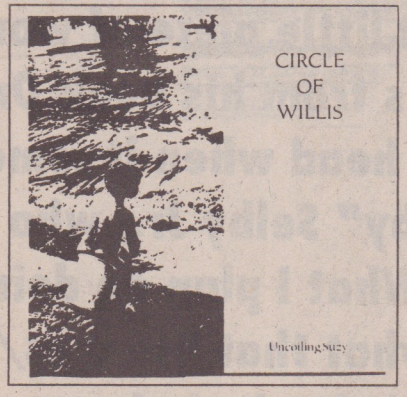

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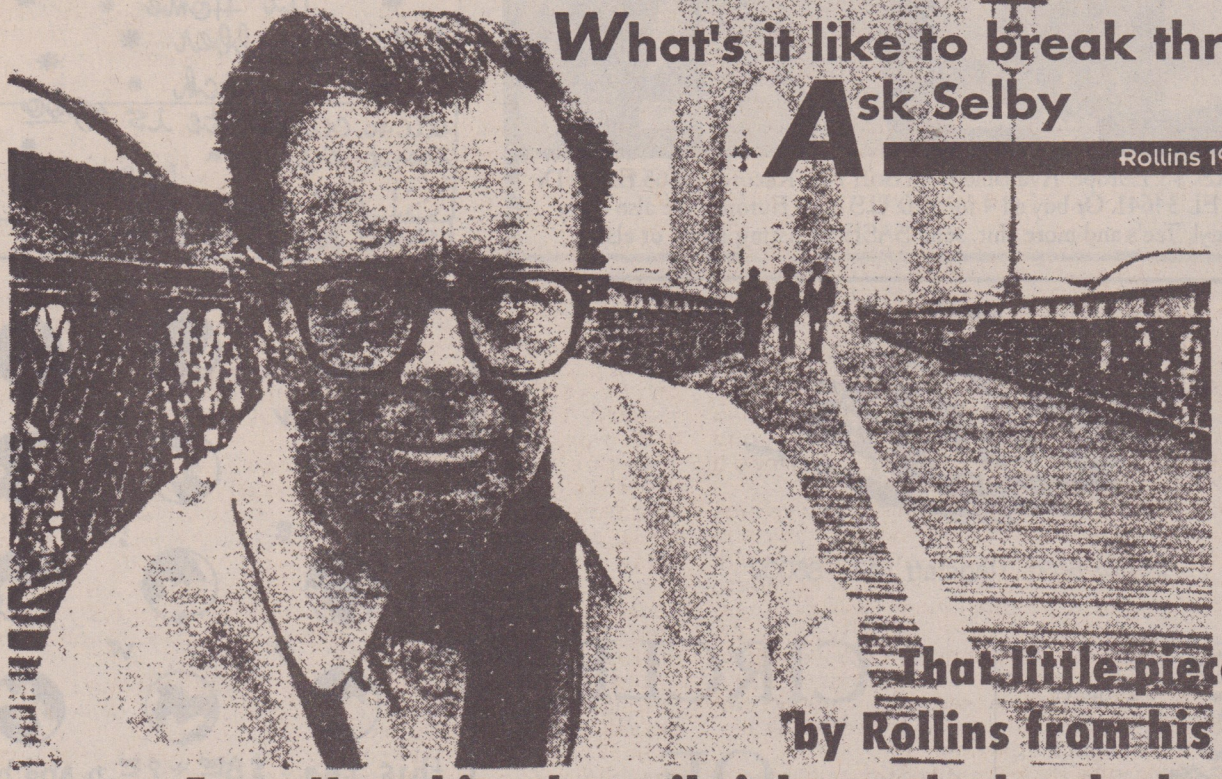

Photo by Fred W. McDarrah

That little piece of work by Rollins from his book *One From None* hits the nail right on the head when it comes to describing the life of Hubert "Cubby" Selby Jr., who is perhaps America's greatest living author. What I plan on doing for you is to give you a little taste of what that life was/is about and also to give you a look at his books in hopes of turning you on to him, because Selby is a writer you should be digging, and digging hard!

Hubert Selby Jr. was born in Brooklyn, NY on July 23, 1928. His mother, Adalin was 17 at the time. During her 48 hours of labor, Adalin hemorrhaged continuosly. Hubert was also born with his umbilical cord wrapped around his neck. These complications left nurses at the hospital thinking that neither the child or the mother would leave the hospital alive.

Hubert Sr. was a ship's engineer and an alcoholic. His father, according to Cubby "was a little shit...(who) felt inferior to everything. He tended to get violent when he got drunk...it was an absolutely stereotypical alcoholic family." Hubert Sr. died in 1980, but before he died he passed a few traits on to Cubby, those traits were his violent nature and his alcoholism.

As a child Cubby hated school, but loved sports, mostly rough sports such as football and hockey. According to childhood friend Tony Endre, "Cubby was a big strapping blond kid-handsome and popular...he just seems like the all-American kid."

This all-American kid quit school at the age of 15 and joined the merchant marines. At 18 years of age, while aboard a ship in Germany, Cubby got very ill, he was sweating profusely and hemorrhaging constantly. It was discovered that he had tuberculosis.

Hubert was given a slim chance at making it out of his disease alive. Also the only drug that could help him was legally unavailable at the time. His mother obtained this drug from the black market and later through a pastor at a local Methodist hospital. But since this drug was not approved, Cubby received incorrect dosage that had very harmful side effects. These side effects left him with impaired vision and hearing and also petrified muscle tissue. Hubert spent much of the next four years ('46-'50) in the hospital where, among other things, he had an operation which removed ten of his ribs. He got through this time by using painkillers and when he could get it alcohol. Cubby last operation left him in a coma for four days and close to death. While in the hospital, Cubby listened to the radio and developed a love for classical music that has lasted to this day. He also attempted to write a novel, which he destroyed.

After his release from the hospital, Selby seemed to be bent on destroying himself, he would pick fights when he knew one solid punch could kill him. Selby became "the drunken former sailor, raisin' hell, hopin' somebody ends it all," according to Tony Endre.

Selby was married in '53 to Inez Taylor. The marriage was anything but perfect. Due to his failing health, Cubby found jobs hard to come by and began to feel pressure to support his wife and daughter, Claudia, who was born in '54. These pressures would often cause Cubby to go drunk and return to his home in pretty bad shape. His violence would "come on like a volcano," says Inez. It would come from nowhere for apparently no reason at all.

Perhaps the largest factor contributing to his alcoholism was Cubby's problems dealing with life. Cubby felt uncomfortable with life, "I never felt at home-I never felt a part of anything, even with my own family, I always felt like the battlegrounds of the hounds of heaven and the hounds of hell." To avoid those feelings Cubby drank.

Cubby was then diagnosed as having asthma, which again landed him in the hospital, and he was once more told he had a poor chance to survive. After being released, Selby realized that he was one day going to die, and he was going to regret his life. Scared, he went out and bought a typewriter.

In '56 Selby began to write. His initial writing was published in a magazine "Neon", edited by his friend Gil Sorrentino. His first published work Love's Labor Lost, eventually mutated into the first story from his first book "Last Exit To Brooklyn".

For the next five years, inspired by things he saw happening around the army base near his home, he worked on the stories for "Last Exit To Brooklyn". Also, at this time Cubby and his wife, pregnant with their second child, moved into a $33 a month apt. in a lower-class section of Brooklyn.

Cubby, now a published author, and working as a bookkeeper for an insurance company was still having trouble keeping his marriage together and after his wife cheated on him at a party, Cubby drank himself into oblivion. Inez and their children moved in with Selby's mother. A few days passed and Inez received a phone call from Cubby informing her that he had taken all the pills in the house and that it was too late to call the police.

Selby's night was spent vomitting blood in the King' s County Hospital. After spending 22 days in King's County and another three-and-a-half months in Pilgrim State Hospital, Cubby was again out in the real world.

Out in the real world, and alone. While Cubby was away, his wife fell in love with another man and their marriage was, for all intensive purposes, over.

In October '64 "Last Exit To Brooklyn" was published. This book sold more than 650,000 copies, was banned in Italy, and the subject of a obscenity trial in England. Selby was now a success. With this success came money, with this money came another addiction.

Heroin was Cubby's new drug of choice. His taste for drugs began when he was using painkillers to numb his TB. He also had easy access to hypodermics because he was required to shoot adrenalin to control his asthma. Selby and his new wife Gavonette were both addicts by the time the book was released. They quit their jobs and let the drugs do their damage. Selby attempted to quit several times, but his younger, stronger wife did not want to and her will always overpowered his.

During '65 Selby moved to L.A. to escape the drugs and also to work on a movie version of "Tralala", a short story from "Last Exit". The movie project died, but his drug habit did not. In the fall of '67 Selby was busted. While he was being held, Selby went through withdrawl. He ended up in solitary, strapped to a bed, where he quit cold turkey. While in prison Selby started work on a story called "The Sound" which looks at a prisoner trying to keep his sanity as he goes about his mundane day to day chores in the prison. Selby was released after 90 days due to being busted with no warrant and was again a free man. After his release, he began to drink.

Selby then met his third wife in '68, her name is Suzanne. He was 39 at the time and she was 22. They were both drunks and fought each other continously. Selby eventually ended up at an AA meeting, and since March 29, 1969 he has been sober. Selby and Suzanne have been seperated for nearly ten years.

With his new found sobriety Selby set out to see if he could actually do it sober. He began writing "The Room", one of the most disturbing books ever written. The book details a prisoner's fantasy revenge on the people who put him in this cell. "The Room" is very graphic and will haunt the reader for a long time to come.

Selby's next novel, "The Demon" was published in 1976. It is another disturbing piece of work. All centering around Harry White, whose obsession with sex leads to deeper and darker things.

Selby's abstinence from alcohol did not cure his violence at all and he was prone to fits of rage for no apparent reason. Selby visited different types of doctors to seek help for his problems, all to no avail.

Selby's health continued to fail and his wife and family moved to upstate New York where the air was cleaner, after being told air ionization was the root of Cubby's problems. The isolation from family and friends did not help Selby at all and things just got worse.

In 1978 "Requiem For A Dream" was published, it is Selby's last novel to date. What this one boils down to is a story of drugs and dreams, none of which end up in a pretty way. Another very disturbing work, to say the least.

After various moves and Selby's continuing problems with life. Suzanne and Cubby's marriage was over. Cubby, along with his twelve year old son, Billy, moved back to L.A.

Back in L.A., Selby was broke and forced to go on welfare. The only thing keeping him alive was taking care of his son. Eventually things started to look up and Cubby got a job as a bookkeeper for a TV show.

In 1986 Selby issued a short story collection entitled "Song Of The Silent Snow". The story follows Harry Black through a life of painkillers and sleeping pills trying to communicate with his family in some form.

Recently Selby's life has again taken a turn for the best. With the movie release of "Last Exit To Brooklyn", spoken word tours with Henry Rollins both in the U.S. and overseas and a stint teaching at USC it seems Selby is making himself once more a man to reckoned with in the literary world. It's just unfortunate that his noteriety ever went away at all.

by Trent Reinsmith

Photo by Sylvia Plachy

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3. AMERICA IS OVER- Seth Tobocman
4. ANTHRAX- All Wrong cover
5. ANTISCHISM- All Their Money cover
6. ANTISCHISM- Bird Logo
7. A WOMEN'S RIGHT DOES NOT MAKE A WRONG- John Yates
8. BLATE- Cheaper Than The Beer cover
9. CHAOS U.K.- Short Sharp Shock cover
10. CHUMBAWAMBA- Never Mind cover
11. CHUMBAWAMBA- Revolution cover
*12. CHUMBAWAMBA- Slap poster
13. CONFLICT- Liberate
*14. CONFLICT- Meat Means Murder
15. CONFLICT- Symbol
16. CRASS- Anti-War
17. CRASS- Bannerman
18. CRASS- Feeding cover
19. CRASS- You're Already Dead
20. CRASS- Symbol w/ Liberty
21. CRASS- Traditions
22. CRASS- Be Warned...
23. DEPRIVED- Class War Now!!
24. ECONOCHRIST- Another Victim
*25. ECONOCHRIST- Gasmask Person
26. EXTREME NOISE TERROR- Group Drawing
27. FILTH- Destroy Everything
28. FILTH- Live the Chaos cover
29. FILTH- Brickthrower
30. FLUX OF PINK INDIANS- All the Arms...
31. FLUX OF PINK INDIANS- Help End Hunger
32. FLUX OF PINK INDIANS- New Smell cover
33. ICONS OF FILTH- Filth & Fury cover
34. KEEP WARM, WORK OUT THE RICH
35. NAKED AGGRESSION- Burn the Church...
36. NAKED AGGRESSION- Keep Your Eyes Open
37. NAKED AGGRESSION- Symbol
38. NAUSEA- Extinction cover
39. NAUSEA- Inverted Jesus Peace Symbol
40. NAUSEA- Productive Not Destructive
*41. NEUROSIS- Aberation cover
42. NEUROSIS- Fetus
43. REPRODUCTIVE FREEDOM FOR ALL WOMEN
44. RUDIMENTARY PENI- Fetus
*45. SOCIAL INSECURITY- Holotav Man
45. SUBHUMANS- Day Country Died cover
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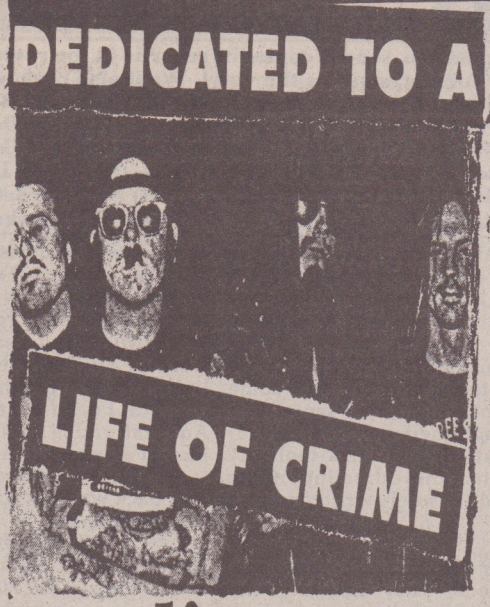

G.G. ALLIN

MURDER

... Allin, 35, of New York City was wisked away by Dalton police who witnessed the night's entertainment from an undercover vantage point.

JUNKIES

Undercover officers, assisted by about a dozen uniformed men, eventually arrested a 15 people, including the band members and the

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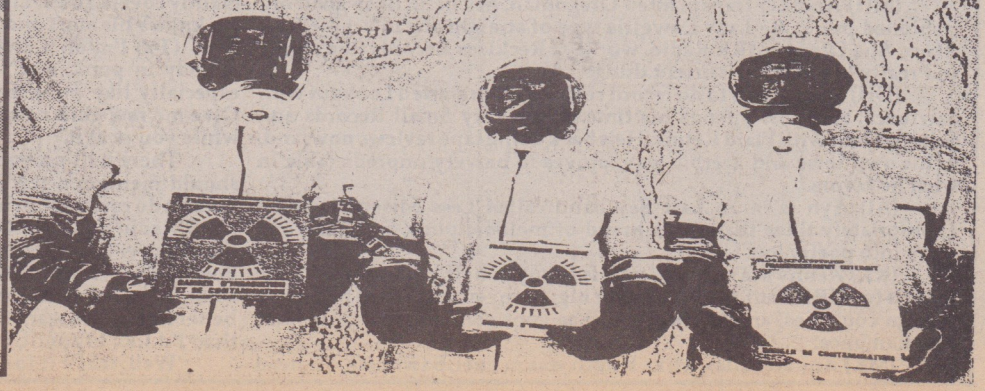


RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). We will review CD's, but just CD-only releases. If on vinyl & CD format, send us the vinyl. We'll also review cassettes that are serious releases available to the public (just send one). No reviews of test pressings. Staff: (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (PC) Paul Curran, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian Devereux, (JD) Joe Donohoe, (LD) Lali Donovan, (GF) Gardner Fusuhara, (KG) Karin Gembus, (WG) Walter Glaser, (LH) Lance Hahn, (MH) Michelle Haunold, (DH) David Hayes, (AI) Ayn Imperato, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (SL) Sean Linwood, (RL) Ray Lujan, (JL) John Lyons, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (OP) Owen Peery, (BR) Bruce Roehrs, (KS) Ken Sanderson, (DS) Dave Seifert, (SS) Steve Spinali, (KW) Kevin Wickersham, (EW) Eric Wilson, (TY) Tim Yohannan

Whoa! This list of record/tape/CD reviewers keeps getting longer and longer—largely as a result of the amount of material we're trying to document. Not only are the quantities of punk-related vinyl skyrocketing, but some schmuck here convinced us to try covering tapes again, as well as reviewing CDs too. Great...

So I'm sure that means that some of you are wondering just who the hell all these people are. I thought it time to acquaint you with some of them, which may or may not help in deciphering their 3-sentence (I wish) musings on the music winging through their (long destroyed) ears. And, oh, being aware of the fact that some readers foolishly worship MRR staffers, I want to assure you that these descriptions are in no way meant to boost their cult status and are solely written to give a bit more depth to mere names.

Let's approach this alphabetically...

(SB) Suzanne, hailing from Oregon, is our resident peace punk, going in for all that growly stuff with good lyrics that you can't understand anyway. Incisive writer. She should definitely be in a band.

(MC) Mel has been around since '77, is a KALX DJ, and is now operating Shredder Records. His tastes range from Ramones-type punk to outright pop. Definitely on the lighter side, tho knows his shit on punk's most obscure details. Comes from Ohio, loves basketball, and follows the races.

(PC) Paul worked on the zine in '84-'85, went on to fame and fortune in Poultry Magic, Crimpshrine, and Monsula, and is now working on a new band as well as doing a zine, "Take A Day." His tastes are East Bay, indie pop, '77 punk, and he likes melody.

(CD) Chris operates Slapaham Records, was in Stikky and No Use For A Name. Those endeavors detail the range he enjoys—from melodic HC to outright speedy satancore to slow death. Pushead Jr. in the review vernacular. San Jose lad.

(HD) Harvey is actually Jeff Yih, but for reasons unknown he's somebody else. Can't really describe his taste—something like pop psych rock meets Stooges meets Big Black. Very knowledgeable on punk disc history, a swap meet fiend, and works at Epicenter.

(BD) Brian covers the early punk beat, more into '77 garage than 60's garage, he likes it raw and rockin'. Afraid we may lose him and his record collecting esoteria if he moves east for employment. Out of Chicago.

(JD) Joe does an occasional record review, tho zines are his forte. Likes a lot of stuff, though rocking melodic punk with bent lyrics seems to be his fave.

(LD) Lali cleans up on melodic hardcore, is susceptible to wimpy pop punk, but her heart is with raging stuff. Definite sharp tongue, not your standard Florida fare. Knows an incredible amount of punk lore.

(GF) Gardner plays bass in J Church, and though he likes that kind of pop/punk, his tastes seems more afield than that, ranging into jazzy funk and other abominations.

(KG) Karin works at Mordam, plays kickass guitar in Spitboy, and loves music tough and direct a la NY/HC and straight edge. Missouri bred.

(WG) For years Walter did *all* the generic hardcore cassette reviews for MRR. That had an effect on him. He loves Laughing Hyenas type stuff now. And he hates to be reminded that he drummed/sang in a band called The Pukes ten years ago.

(LH) Lance has pop sensibilities, as demonstrated by his former band Cringer, and even more now by J Church. Just joined Monsula, too. Seems to like UK pop and pop punk the best. Sharp reviewer.

(MH) Another transplanted Oregonian, Michelle likes good old fashioned punk, the Lazy Cowgirls type of straight ahead yet melodic attack. She DJs for MRR Radio, works at Reckless Records (the store), and really keeps up on current things.

(DH) David used to do record reviews, then started Lookout with Lawrence, and now spends his time doing Very Small Records and going on tour with Plaid Retina. He's back doing tape reviews now, and, in his own terse and acerbic way, proves to be very unpredictable in what he favors.

(AI) Ayn is in an East Bay band called Less Miserables, and appropriately likes that area's brand of melodic punk and hardcore. She's into poetry too. Uh oh.

(KK) Kenny is a father of two, is funny as hell, and is Mr 1977. He too DJs for MRR Radio, drinks lots of big, funny-sized cans of beer from foreign countries, and thinks punk has gone steadily downhill since The Ramones.

(MK) Another alias, Mike Kirsch was in Fuel, Sawhorse, Pinhead Gunpowder, and has a new project with ex-Fuel Aaron and ex-Admiral Sean called Navio Forge. Likes straight edge/emo, is very intense and thoughtful about his reviews, pays lots of attention to lyrics and attitude as well as sound. Types real slow.

(ML) Need I say Mike was from Pittsburgh and Half Life. He's working on a new zine of his own now (Gear Head), sells records for a living at CD Presents (???), and thinks everything is punk.

(SL) Sean is new to the staff, moved here after leaving the band Admiral, and is in Navio Forge with Mick/Mike/Krash/Kirsch. Says he likes it all except that Chris Dodge junk. We'll see.

(RL) Ray is also new to the staff, but is a veteran. He was in Pariah way back when, is still an avid record collector, and tends towards more melodic punk.

(TM) Timojhen is the glue at Epicenter, having forsaken his upstate NY roots. He knows a lot about the last ten years and is rapidly catching up on the 70s. Loves generic hardcore, and is proud of it. Shitty production gets high marks from him, too.

(MM) Mike was in A.P.P.L.E. from NYC and now occasionally makes public appearances on guitar, but spends most of his time working at Rainbow Grocery and Epicenter, and running Broken Rekids. I'm never sure what his tastes are exactly, but seems to like straight ahead melodic punk/hardcore, political lyrics, and secretly loves mod.

(SM) Smelly wears coverails. Never takes 'em off. They remind him of Michigan or something, and he plays the twisted hayseed to the max. After all, he was in Boom And The Legion Of Doom, and is now in a band called Plainfield. Smelly Records occupy his time, as well as making t-shirts. He's got some funny ideas.

(NN) Neil was recruited by Chris, and is very much in the same vein. They both look very clean cut and both like the nastiest noise around. I don't get it. And like Chris, he appreciates all sorts of hardcore as well.

(OP) Owen is the newest tape reviewer. He's in Good Grief, has a label (Homemade Records) and is from the East Bay, so he must love melodic punk and hardcore. Correct!

(BR) Bruce is out there. A construction worker by day, a wild and crazy punk by night. This Philly boy likes to mess it up in the pit, and really gets into his music. Knows 60s, 70s, 80s, 90s from being there, has seen it all. Epicenter's best customer? Maybe! Likes his punk and hardcore raw with no bullshit.

(KS) Ken moved here from Alabama, where he hosted the "Mystery Playhouse" radio show for years, and is now working on MRR Radio. He's helping out with tapes reviews and hopefully vinyl, and his tastes are more towards Japanese manic and east coast HC, though he likes some pop punk and most non-emo modern hardcore as well.

(DS) Dave came from DC area, is into all their earlier bands and a few of the later ones. Looks SE, but is secretly a psych/punk, as I caught him tripping out on Blues Magoos and 13th Floor Elevators. Shows up at 2AM to do his reviews. Mystery man.

(SS) Stefano is the veteran and consummate reviewer of the staff. He was DJ-ing for a decade, is extremely confident, and is not afraid to give a sharp rebuke to generic records. Has a weakness for female vocals. High standards, unlike the rest of us.

(KW) Kevin mainly reviews tapes. Has been around the scene for a while but is just now making a mark with his band Johnny Peebucks And the Swinging Utters. Loves catchy punk, but seems to like almost everything.

(EW) Eric is from Oregon, is fairly new to record reviews, and mainly covers zines. Likes '82 era punk, the stuff with edge and politics. He knows his stuff and writes sharp commentary.

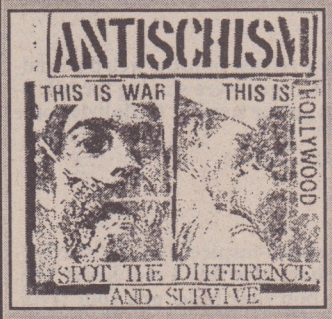
(TY) I'm on a kick of putting the roll back into rocknroll. I like melody in punk, and I like it played fast, direct and intense. And I especially like punk attitude. There's too little snottiness these days. Give me raw guitar and a great hook, and throw in a singalong chorus while you're at it.

There will probably be more reviewers added soon, but I guess I should mention a few others who aren't formally such now. Jon Von doesn't do reviews but has a Top 10 each month. He's a longtime DJ, does MRR Radio now, did Disorder Mailorder years ago, and plays in Mr T Experience. Loves rocking pop punk. Jeff Bale, the Chicago Rocker, doesn't do reviews in this section, but does review records in his monthly column. In his own inimitable fashion, he tells us wimps what we had better like...if we want to be real punks! He's right (musically) more often than I'd like to admit, but when he's wrong.....whew!!!

Well, that's it for now. Tim

RECORD REVIEWS

AGENT ORANGE - "The Electric Storm/Skinny Dip"
"The Electric Storm" is the kind of brooding, sharply produced pop-punk tune that profits from several listenings — that is, it has solid power but less in the way of hooks. The flip is a surf instrumental more typical of the band — and a pretty good one. (SS)
(PO Box 16389, Encino, CA 94116)



ANTISCHISM - "This is War" EP
Bootleg alert! Although probably recommendable only to true ANTISCHISM fans, there are 4 unreleased songs, 3 of which are live with fair/good sound quality. Most sound like there from the LP era. Too bad they broke up.(SB)
(check your local store)

ANTISEEN - "Fornication/I Can't Control Myself"
Here you have it. The much anticipated new monster single from Jeff Clayton, Joe Young and Company. And this fucker rocks. "Fornication" is quality ANTISEEN growl and slash punk. Clean recording by Jack Endino. The other side is a great TROGGS cover with customized lyrics by Clayton. Keep up the good work Todd. (BR)
(Rave Records, PO Box 41029, SF, CA 94141)

APPALACHIAN DEATH RIDE - "Firefly/Drowning"
Good rock-pop. At times like a more rock HUSKER DU. Wah guitar is a bit much at times, but mostly tuneful and driving.
(Anyway Stuff, 1992B N. High St., Columbus, OH 43201)

AUTHORITY FAILS - "We Wanna Be Heard" EP
As if this should come as any surprise, a great Canadian band. (No...) It reminds me a lot of fellow Canadians greats, CURIOUS GEORGE. Politico punk lyrics & they wear PROBLEM CHILDREN T's. Can't go wrong here! (LD)
(Guard Records, 1671 St. Hubert, Montreal, Quebec, H21 3ZL, CANADA)

BABES IN TOYLAND - "John Peel Session" EP
It's a strange day when boots sound better than the proper releases. Four fockin' songs doin' the do in a way only BABES IN TOYLAND can (I hate when people call them the BABES). If ya like the band and don't mind boots, this is pretty fuckin' awesome. (LH)
(no address)

BAD INFLUENCE - "New Age Witchhunt" LP
One side of this LP is hardcore punk. The other side is gothic-tinged rock, scary and spooky. The lyrics seem to deal with communication and personal feelings. They care a lot...I don't! (MM)
(42 Records. Neckenweg 45, 7303, Newhavsen, GERMANY)

BAD TRIP - "Fear And Loathing" LP
Kinda reminds me of QUICKSAND, but I could do without the solos which bored me. NYC-HC with a metallic feel, so if you like that style, do it up. (SL)
(Wreckage, 451 W Broadway #2N, New York, NY 10012)

BASSO BØ - "Model Agency" EP
Decent, medium to faster paced melodic style punk which incorporates the stop/go/stop, fast/slow of thrash. (KK)
(Red Rosetten Records, c/o M. Schleicher, Buchenring 33, 8551 Röttenbach, GERMANY)

BEP - EP
Wow. Quirky punk with metalish guitar. Really good musicianship allows these folks to throw all kinds breaks and parts at the unwary listener. Kind of NO MEANS NO-ish but more tuneful. (GF)
(Gap Recordings, Postbus 101, 24 00 AC, Alphen a/d Rijn, HOLLAND)

BETTY FORD CLINIC - "Easy Judy/Killed You On A Summerday"
This stuff sounds like early 80's OC punk to me. The A-side sounds like a poppy VANDALS with it's similar vocal style. So So. The B-side is TSOL "Dance With Me" days re-visited. Much better. Drivin' guitar, morbid lyric what else could you possibly want. (RL)
(Boom Records, no address)

BITCH BOYS -"Dreams of Gore" tape
Generous helpings of melody bookend this Swiss bands' disjointed thrash with throaty vocals, odd time breaks and great choruses. Reminiscent of INFERNO, except for a dorky pop love song ("Holiday in Delirium") which smacks down in the middle and levels the impact! (KS)
(RemoKeller, Fischer Hauserstr. 28, 8200 Schaffhausen, SWITZERLAND)

BLAST FURNACE - "Phalusdoes Dallas" tape
East coast style hardcore. Fast, midtempo, and slow parts. Chanted choruses. Two guitars, four songs, good lyrics. Word. (DH)
($3 ppd: Todd, 6029 Arizona Ave, Baltimore, MD 21206-3805)

BLOWHARD - "Let's Blow" EP
A TOWER OF POWER style brass section, funky vocals, and punk guitar. Later BIG BOYS inspired with MINUTEMEN style heavy bass. (MH)
(Splurt Records, PO Box 464, Stone CNR, Qld, 4120, AUSTRALIA)

THE BLOWN - tape
It took me a couple of listens to get into this. I found the music hard rockin' and smoothly played and Erika's vocals some of the best female leads I've heard in a while but something just wasn't clicking for me. Too much metallic cheese maybe. This changed after listening to "Strippers and Whores", the 4th song, a couple of times. You want attitude *and* power that's where it is, a no bullshit angry woman anthem if there ever was one. (JD)
(House of Faith Recording, 532 Hickory, SF, CA 94102)

BLUNDERMEN - tape
Melodic Hardcore from Canada that brings to mind YOUTH YOUTH YOUTH at a slightly slower pace. A solid six song tape that attacks serious issues with a comic edge. Bravo! (KS)
($5.00 ppd: 78 Gerrard St. W, Toronto, Ont, M56 1J5, CANADA)

BOMBS FOR WHITEY - tape
The smell of cigarettes and spilled beer. Midtempo New Jersey bar punk meets the RAMONES. I can't believe they're from San Jose. Excellent sound quality (courtesy of Bart from House Of Faith studios) puts it over the top. Thumbs up. (DH)
($4 ppd: PO Box 720361, San Jose, CA 95172)

BRINGDOWNZ - "Listen to our Minds" EP
Discordant-art-noise goofiness which firmly puts it in the HOSE category (ie not as good but having a inclination to sound like FLIPPER). Noisy, badly recorded, goes from random clunk-renditions of an unrecognizable "Highway to Hell". Amusing for a little bit. (HD)
(724 14th St., SF, CA 94114)

RECORD REVIEWS

BULLET LAVOLTA - "The Gun Didn't Know I Was Loaded" LP

I'll tell ya right now, I don't like live records. This was recorded in 1987 and these songs have been released on other records already. More rock than punk, I guess. If I were to be nice I'd say "rockin'," but I'm not. It's a good recording but it leaves me feeling limp—like a man forced to wear his genitals as a pendant. (PC)
(Matador, 676 Broadway, 4th floor, NY, NY 10012)

CENSURA - LP

Kids of the oppressed drug cartel pull together! To sing about their society! You think you got a problem? Try living in the streets of Columbia! Hundreds are murdered and left bleeding on the asphalt of South America. CENSURA bring together politics and thrash punk music like early RAW POWER or C.C.M.! War, poverty, hunger, murder, alienation and revolution problems neither you or I will ever have to face in our life times! Lyrics printed in Spanish and English! Very hard hitting punk rock! (SM)
($11.00 ppd, A.A 96136, Medellin, COLUMBIA)

CIRCLE OF WILLIS - "Uncoiling Suzy" EP

Anguished duel vocals give this record a sense of urgency. The simple repetitive song structure works well to accentuate the pained vocals. This utilization of simple yet sophisticated melodic chord progressions works well at focusing attention on the overall mood. (MK)
(201 Records, PO Box 803 Flagstaff, AZ 86002)

CIRCUS LUPUS - "Pop Man/Pressure Point"

This band slowly grew on me. Unlike their recently released LP which had a lot of power and emotion, this 45 left me hanging. First of all, it was produced by Joan Jett and I cannot accurately describe the sound. Less manic but not tame, really unusual. The A-side sounds like a drum beat RUN-DMC would've used. The B-side verse reminds me of a GO-GOS tune. Go figure. Good production and sounds like something Joan Jett had hands on. I like it; I'm just puzzled by it. (SL)
(Dischord)

COITUS - "Submissio/Domination" tape

This is a lot like MOTORHEAD (in a good way though). At times it's really grungy and at other times it's really hard. Really punk and negative lyrics (I assume it'd get a thumbs up from Jeff Bale). This is actually kinda catchy so it stays way above most grunge bands. (OP)
(Coitus, 56 Black Boy Lane, Tottenham, London, N15 3AR, ENGLAND)

COMB -"Pig Machine" EP

Not what I expected, this being my first earfull of COMB. The first song for about 30 seconds reminded me of THE MEATMEN's track off the "Process Of Elimination" EP. In fact, this EP gives me an early Touch & Go feel, with better production and more uumph. No lyric sheet and vocals could use less effects, but overall pretty good. Comes with issue #7 of... (SL)
(Hanley News, Avenida De Carlotta, Tucson, AZ 85704)

CONFUSE - "Humans Are Radioactive" EP

Yup, another bootleg! This one is a 3 song, one sided disc with some rare tracks that demonstrate why CONFUSE is one of the most uncompromising units to ever explode from the Ring Of Fire. Awesome but you'll never find it and neither will I...unless the individual who perpetrated this crime would like to exonerate himself by sending me a free copy. (CD)
(George Bush Records, some dude's bedroom)

THE DEFLOWERS - "New Day Tonight/Ten Days"

"New Day Tonight" sounds like a new wave record from 1980, although it's a decent tune. Pop music without enough power to be power-pop. The B-side is weak. (MC)
(The Deflowers, 8329 16th NW, Seattle, WA 98117)

DIRT - "Sahara of the Bozart" CD

DIRT are back at it again! Another release of ultra weird pounding punk rock. Dirt sound as if Freddy Kruger were singing for MUDHONEY! Killer hooks and riffs, furious guitar sounds. Definitely some of the coolest girls I've ever met! (SM)
(Worry Bird, PO Box 95485, Atlanta, GA 30347)

DISMAY - EP

Negative-core at its finest. Armageddon-inspired lyrics with NEUROSIS-inspired vocals. Meaty guitars help give this a real heavy feel. The overall effect results in the need to bob your head, grit your teeth, and play it again and again. (NN)
(M13, PO Box 814, Brookfield, CT 06804)

DOLPHINS - "Fiesta Of Fools" EP

Third straight winner from these upcoming hotshots who have forged their own readily identifiable brand of hard and fast punk out of biting guitarwork and driving melodies. Right up there with the DIDJITS or LES THUGS in terms of quality and originality. (BD)
(Diesel, Helsinginkatu, 21E 116 00510, Helsinki 51, FINLAND)

DOOM - "Doomed from the Start" LP

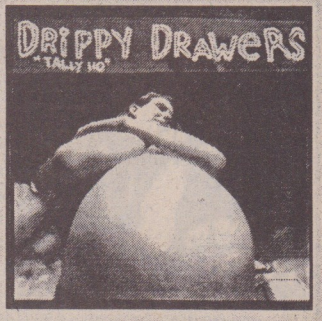
New LP of old material, except for one song. Three demos and a couple of live tracks. One of the demos sounds better than the previously released material. If you're like a number of people I know - it's great to hear 'new' DOOM, even if it's the same songs. (TM)
(Vinyl Japan (UK), 281 Camden High Street, London NW1 7BX, ENGLAND)

DOUBT - "Benefit" CD

Three song CD. Two songs are totally cliched metal boredom, the only variation being one cliched metal/funk number. No thanks. (TM)
(Progress-Red Labels)

DOWN BY LAW - "Blue" LP

Another disappointing twelve songs from a band with real potential. Great players that can put together a few punchy parts. Musically they try to mix up riffy rock with NOFX-ish hardcore. But combining dead production and bad vocals... a sadly forgettable album. (LH)
(Epitaph Records, 6201 Sunset Blvd #111, Hollywood, CA 90028)



DRIPPY DRAWERS - "Tally Ho" EP

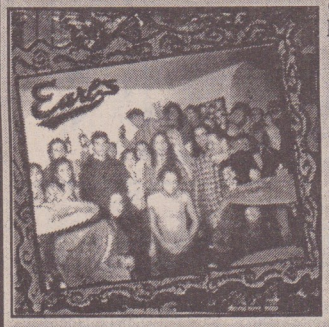
A quality recording from this enigmatic Sunnyvale trio. They lollygag around through a variety of musical styles displaying a cornucopia of influences. The lyrics seem to be pretty loopy/zanyesque with subtle madcap/bonkers overtones. The music is rather post-quasi-South Bayish and yet is aurally satisfying at the same time. (PC)
(1235 Cortez Dr. #1, Sunnyvale, CA 94086)

DROP DEAD - EP

First off, they want you to know they have nothing to do whatsoever with grindcore. I'm really into *fast* tempo-changing Japanese sounding HC like this, the emphasis being on the fast. The packaging is great, mostly black and stencil letters (standard issue!). Intelligent lyrics, but come off as somewhat preachy, but there are worse things. I'd say this is above the average. (SB)
(Crust Records, c/o Fastfoward, 224 Thayer St., Providence, RI 02906)

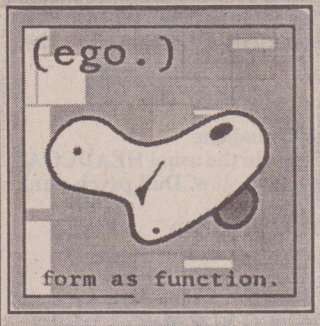
RECORD REVIEWS

DRUNKS WITH GUNS - "Headgiver" EP
Pretty much in the style of recent DWG releases, more produced naturally then the old school DWG. Mostly plodding, thick grindy swill here. Some nice moments here but nothing that scales the heights of ugliness or anything like that. (HD)
(Orphanage, 1702 W. Camelback #315, Phoenix, AZ 885015)



EARL'S FAMILY BOMBERS - "Slow Run" EP
Punchy melodic punk rock sounding like a blend of early SAMI-AM, SCREECHING WEASEL, and the DERELICTS. In otherwords, pretty energetic. (MH)
(Earl's Fmaily Bombers, 1501 N. 6th Ave., Tucson, AZ 85705)

ECHOLETTES - "Lonesome" EP
Four trax here: two are a sort of mid-tempo pop-punk without much in the way of hooks, while the remaining acoustic tunes sustain the melody a bit better. "Wild and Tough" comes closest. (SS)
(Red Rossetten Records, c/o M. Schleicher, Buchenning 33, 8551 Rottenback, GERMANY)



EGO - "Form As A Function" EP
This is best described as the evolution of GO! With the same lyrical feel and Mike Bullshit's vocals. A definite progression. (LD)
(Stand As One, BP 77, 75623 Paris Cedex 13, FRANCE)

8BARK - "Structurally Sound" LP
Y'know how DIY doesn't often make a very listenable record? Well, 8BARK have been bending that rule for years now. From melodic hardcore to neo-dub riffing to almost MINUTEMEN-like quirky stuff, this band hits with some memorable songs backed up by smart lyrics. Besides, can you ever have too many photos of Doug without a shirt on? (LH)
(Underdog Records, PO Box 14182, Chicago, IL 60614)

EMPIRISMO - "Esto es Siempre" EP
Great punk -it's got an old sound - very basic but without being boring. Lyrics (in Spanish) cover poverty, anti-capitalism and colonialism. A great 'return to the roots'. (TM)
(PO Box 26A59, Los Angeles, CA 90026)

ENDPOINT - "EP^2" EP
Three live cuts from their last U.S. tour (two from Baltimore, MD, one from Columbus, OH). Not the best sound, but this captures a lot of energy. American HC from Louisville, KY. (KG)
(Break Even Point, Via Vallebona 28, 00168, Rome, ITALY)

THE FALL-OUTS - LP
Saw these guys at Garageshock and was blown away. The singles were amazing but never enough, that's why this full-length player is a godsend. It's great that Steve Turner recognized the genius of these guys and put this out (not to mention joining the band). Garage punk at its maximum rocknrolling best. (ML)
(Super Electro, PO Box 16606, Seattle, WA 98116)

FAME NEGHRA - "Benvidos a Famelandia" EP
Something endearing about a record with no pretensions - this is straight on hardcore, basic, quick and with vocals by someone who is obviously serious. Good stuff.
(Treboada, Edicions-Distribucion, Apartado 259, Compostela, SPAIN)

FASTBACKS/GAS HUFFER - split 45
GAS HUFFER play '60s type garage punk. This sounds a bit like the LAZY COWGIRLS, but it's not all that good. As you probably know The FASTBACKS have a real distinctive sound. Good hard edged guitar pop with girl vocals. They're a great band and this is one of their better songs. (MC)
(Overground, PO 1NW, Newcastle Upon Tyne, NE99 1NW, UK)

FIDDLEHEAD - EP
A distorted departure from their first EP, these three songs have a Touch & Go/Steve Albini-produced quality. Interesting song structure keeps the flow concise. The first side mixes up heavy, syncopated beats with quick-paced grooves while the second side is slowed and more tense. (MK)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146)

FIENDZ - "Wact" LP
The bubblegum teenpunk of earlier releases has slowed to a mostly midtempo pace and just about every track has their now trademark "slow down/speed up" sections. The scope of the songwriting has also expanded to include non-girl subjects and "borrowed" melodies flesh out songs in a somewhat jumbled fashion. It's hard to view all this as an improvement but, nonetheless, this remains a fine, upbeat pure pop record. (BD)
(Forefront, PO Box 1964, Hoboken, NJ 07030-1308)

FISHWIFE - "Ritalin" CD
Second LP from this San Diego outfit. Irritation at a handwritten, unreadable lyric sheet. Shifting from semi-acoustic crooning to AC/DC riffage, this just doesn't seem to find the coherence necessary to make it work. It's great when they totally abandon the acoustic shit, and go straight for the throat. (TM)
(Headhunter/Cargo)

FLATUS - "Silent But Deadly" EP
"Go lookin' for a party where the chicks are mighty fine/The cold beer & Jack Daniels is tastin' really fine/We're all tryin' to hook up with a chick that's good for us/ And it doesn't hurt at all if she's got a great big bust." Uh yeah, catchy as hell, dumb as fuck. Fans of CHEMICAL PEOPLE check this out. (LD)
(Flatus, 15 Lawrence St. Hamburg, NJ 07419)

FLOP - "Drugs/Action"
"Drugs" is a pretty catchy bar chord rock tune. Nice harmonies - constant little solos. Rock. "Action" is the sweet tune which is also rock... (GF)
(4739 University Way, NE #1524, Seattle, WA 98105)

FOCKE - "Wulf 190" EP
Four tracks of solid garage pop/punk with big hooks and harmonies like a more rocking version of the DOUGHBOYS. A band to watch. (BD)
(Force Majeure, PO Box 39148, Detroit, MI 48239)

FORKLIFT - EP
If you're into rough, melodic guitars, strong, not wimpy vocals, all in a medium to faster paced punk rock style, then you'll want to add this to your collection. With song titles like "Mailman" and "Bathroom Song", how can you go wrong? (KK)
(Vandal Children Records, PO Box 260805, Hartford, CT 06126-0805)

49 REASONS - "Weiner D" EP
This band has the Carolina alternative rock/Emo sound. All 3 songs have something to offer, but the production holds it back. (MC)
(1840 Hampton St.#3, Columbia, SC 29201)

RECORD REVIEWS

FRACTURE - EP

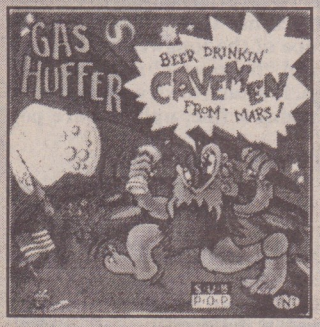
I've been avoiding writing this review for two wks. simply because I couldn't think of any adjectives. Still can't. All I can say is that it's really good, I like it a lot, it's quirky, it's punk & it kind of buzzes. (LD)
(Elbow Head Records, 206 Montgomery Ave. Oreland, PA 19075)

FULL CLEVELAND - "Devil Hyatt" EP

Somewhat entertaining cow-punk troubled folk-rock with moments of nastiness to hold your attention. Interesting lyrics from a decidedly skewed perspective. SOCIAL DISTORTION or X fans might be inclined to give this one a spin. (BR)
(Gag Records, PO Box 221001, San Diego, CA 92192-1001)

FUNCTION - tape

Bringing to mind VERBAL ASSAULT, INSIDE OUT or BURN, this Huntington Beach band plays a similar and well done combination of powerful rock, hardcore, metallic mosh parts and funky beats. Superior sound quality stands this one out, and the flume ride photo on the lyric sheet is great! (KS)
(17412 Almelo Ln, Huntington Beach, CA 92649)



GAS HUFFER - "Hotcakes!/Beer Drinking Cavemen From Mars"

Maybe we shouldn't be allowed to review our favorite bands, Ok, I'll try to be non-biased. This is a humorous, kinda garagey, sorta countryish, uptempo and fun single. Both tunes are clever and well-written. There, I did it. Oh, and did I mention that GAS HUFFER is the single most important band in the world today? (ML)
(SubPop)

GRAY MATTER - "Thog" LP

Well, pretty tame rock. Some of the music is okay, but the vocals are too whiney. I wasn't sure what to say about this, so some of the comments offered to me were "a very weak SOUL ASYLUM" and even old fans gave a thumbs down. (GF)
(Dischord)

GRIFTERS - "Soda Pop" EP

Great. Dirgey dissonant songs break into beautiful pop choruses, and poppy ones drop crushing noise breaks on ya. Nice change. really interesting songs with lotsa power. (GF)
(Shangri-La Records, 1916 Madison, Memphis, TN 38104)

GRIN - "Part of Me" EP

This recording was made in 1988 and members of this band went on to play in JONES VERY and UNIFORM CHOICE. The music has a mid/late '80s melodic hardcore sound while the lyrics have the accompanying personal subject matter. Late DAG NASTY, JUSTICE LEAGUE, and AMERICAN STANDARD come to mind as musical influences. (MK)
(Break Even Point Records, Via Vallebona 28, 00168 Rome, ITALY)

GROWING CONCERN - "Disconnection" LP

Italian hardcore with a slight NYHC feel and a slight metal tinge. Ten songs that talk about selling out, racism, violence, honesty and straight edge ideals. Music seems a bit formulaic, but the ideas are strong. (KG)
(S.O.A. Records c/o Paolo Tetralia, V1e Beethoven 63, 00144 Rome, ITALY)

GUILLERMO -"Jan Brady" tape

Much like a "garage" DOWNCAST in sound and style, with basic punk beats and creative guitar under so-so sound quality. The booklet and speeches inbetween the three tracks provide meat, er, tofu and french fries of Riot Grrl, drug free livin' and other issues. (KS)
($1.50 & 2 stamps: PO Box 482, Akron, OH 44309-0482)

HAND OVER HEAD - "Daddy Was A Nazi/You Want Somewhere To Live"

An awesome release combining the hit & miss awesomeness of HELMET and the sun drenched craziness of SCRATCH ACID lyrics. Pick of the litter. (LD)
(ASP Records, PO Box 4200 Corpus Christi, TX 78469)

HAPPY FINGERS INSTITUTE - "George Bush's Corpse/Battle Hymn"

Sorta the kinda music you fast forward through when watching "Urgh - A Music War". Goofy vocals. Goofy keys. Goofy songs. I knew there was a reason why new wave died. (LH)
(Bayou Logic Music, PO Box 7312, Houston, TX 77248)

THEE HEADCOATEES - "Have Love, Will Travel" LP

This band tends to play two types of songs. The first is a rockin' 60's style, played with the incompetence of THE SHAGGS. The second is a little slower and more quiet ballad style. Obviously the more rockin' style is far superior. This LP is split roughly 50/50 between the two. (KK)
(Vinyl Japan, 281 Camden High St., Camden Town, London NW1 7BX, ENGLAND)

THEE HEADCOATS - "Headcoat Love/Comanche"

The A puts Sherlock Holmes' thoughts to the usual HEADCOAT material (girls), while the flip keeps the tempo slow. Dull psych-punk. (SS)
(Damaged Goods, PO Box 671, E17 6NP, ENGLAND)

HELL, RICHARD - "Funhunt - Live at C.B.G.B. & Max's" 2xLP

This is a vinyl version of the ROIR cassette Funhunt. The recording sound quality is a somewhat muffled, but the energy comes through. Robert Quine plays on most of this, which helps a lot. (MM)
(Danceteria)

HIATUS/EMBITTERED - split EP

Blimey! This platter is so damn punishing that it'll not only refry yer beans but eat 'em, too. These stenchsters represent two different countries and demonstrate just how mean this crusty business can get. Thrash-o-rama. (CD)
(Desperate Attempt, 1320 South Third St, Louisville, KY 40208)

HOBBLEDEHOY - "Toobin" EP

College radio-ish punky pop from Colorado. The DAVE SMALLEY type vocals over pseudo-jangly guitar don't quite do it for me, as no tune really stood out. Maybe next time. (RL)
(Titanic Records, PO Box 4674, Boulder, CO 80306)

HONEYBUCKET - "Hammerhead" EP

Mid-tempo rock sounding like a cross between VOMIT LAUNCH and SPITBOY minus the punch of either. Pretty good three chord guitar change-ups. (MH)
(Blatant Records, PO Box 10173, Olympia, WA 98502)

HYLKIÖ - EP

Seriously intense Finncore, makes me wanna jump up and down real fast, kick, flail my arms, and scream in Finnish. I like everything - the vocals, the lyrics (sung in Finnish with translation provided - I like that too). I like that they list their own influences (DISORDER, KAOS, TERVEET KADET, SONIC YOUTH) and save me the trouble. I just plain like this record! (EW)
(SHJ Records, c/o Risto Eronen, Koivumäki, 58920 Kolkontaipale, FINLAND)

RECORD REVIEWS

INSPECTOR 12/DOUBLESPEAK - split EP

DOUBLESPEAK start with a introverted, mellow thing that picks up a little too late for my attention span. Their second song is better, mostly because it's quicker and the guitar is more upfront. INSPECTOR 12 are faster and a bit more memorable, although their lyrics to "Stained" are total cheese. (TM)
(Rhetoric Records, PO Box 82, Madison, WI 53701)

INTEGRITY/MAYDAY - split EP

Two extremely powerful bands with a definite metal influence. Both share the chugga-chugga guitars but INTEGRITY go in for a couple of solos and a slight interest in Satan. MAYDAY get a little technical too but they blew me away with their heaviness, especially in the slower bits. (NN)
(Endgame, 607 W. 38th St., Baltimore, MD 21211)

IOWA BEEF EXPERIENCE - "New South/Octopus"

Last week there was a "Smells Like Grunge Top 20 Countdown" on MTV; I can't help but feel this direction must stop. This record showcases an offbeat and noisy sound with a postpunk feel and simply comes and goes, with no definition or memory. I fail to see the appeal. (WG)
(Rave, PO Box 410209, San Francisco, CA 94141)

IRON BÜGELEISEN - "Ein Bügeleisen" EP

Faster paced German style melodic punk/hardcore. Good, but not great. "Burn Down Your Christmas Tree" is an excellent song title, if not a little premature. (KK)
(Red Rosetten Records, c/o M. Schleicher, Buchenring 33, 8551 Röttenbach, GERMANY)

IT - tape

Five bitchin' ditties of powercore carrying an obvious BLAST/BLACK FLAG fixation but with snotty vocals. IT will shake your groove thang. (CD)
(PO Box 387, Aptos, CA 95001)

JACKKNIFE - "She's Groovy" 12"

This is sort of a punkier version of early FLIPPER. The guitar noise is so raw it's a delight, the beat is steady, the sound is dissonant, and the message is undoubtedly bent. Six ripping songs. (TY)
(Imp Records, PO Box 34, Portland, OR 97207)

THE JIMMIES - "Win Some, Lost Most!" tape

Good midtempo melodic RAMONES meets English oi stuff. This would hit a lot harder if the vocals weren't so sweet. Probably a really fun drunken bar band though. Lots of empty beer cans on the cover. (DH)
($3 ppd: PO Box 68153, Portland, OR 97268)

JUNKFISH - "About You/She Said"

Although these guys are from the same town where everyone on my mom's side of the family was born and raised, this single is fairly mediocre heavy rock/punk stuff without too much distinctiveness. While not atrocious by any means, this just lacks that extra something that grabs my attention and moves me. Say hi to Manneke Pis for me. (WG)
(Hageland Records, Cafucichenfaan, P300 Aalst, BELGIUM)

JUSTINE - "I on You/The Thrasher"

JUSTINE wants to torture you with loosely produced and played trash with fast/slow changes of pace. The out-of-tune A-side works in fits; the flip less so. There's a GERMS-y feel to this. (SS)
(Loverhammer Records, PO Box 1245, Athens, OH 44514)

JUSTICE JUST DISEASE - EP

Mid-paced hardcore that leaves room for melody and sing along bits along the way. The music is played well and with a lot of conviction. Unfortunately, this isn't really my style and the songs seem to drag on at least twice as long as they should. I like the packaging though. (NN)
(Alexander Hayn, Bertha-Von-Suttner-Platz 11, 5300 Bonn 1, GERMANY)

KBO! - "Za Jedan Korak" CD

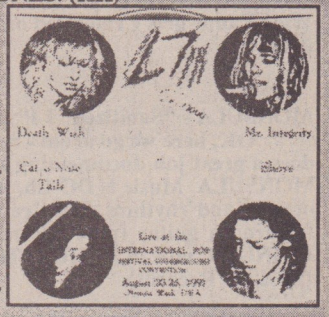
Competent melodic punk. Band is from what was Yugoslavia, and seem to have gone to the BAD RELIGION school of songwriting. Vague lyrics and the predictability of their songs keep it from being all that memorable. (TM)
(Onkra, 2 rue du Pic-Carlit, 31500 Toulouse, FRANCE)

KURORT - "Spring" EP

Very metallic punk with melodic vocals. I can't read German, but they include a lyric sheet. Well produced, well played, has a good clean graphic layout. Punk, chock full of metal...metal with a hint of punk. (SL)
(Martin, Gudrunstabe 114/21, 1100 Wien, AUSTRIA)

L7 - "Under the Covers" EP

Below average sound quality boot featuring your favorite nasty girlz covering one song each by the SONICS, DEAD KENNEDYS, COSMIC PSYCHOS and THE RAMONES. (KK)
(no address)



L7 - "Live at Int'l. Pop Festival Underground Festival" EP

Hard all-girl rock. This sounds a little muddy, but the performance is solid on this four-song EP. Ltd. ed. of 1000 on this boot. (SS)
(no address)

LAWNMOWER DETH - "Return Of The Fabulous Metal Bozo Clowns" LP

Retardo thrash that is heavy on the "retardo" and lightweight on the "thrash". Chock full of in-jokes and goofball scenarios, these five chaps flounder thru 22 less-than-thrilling metallic escapades. The title track and cover seem to indirectly pay homage to "Killer Klowns From Outer Space." Maybe I'm being a sour puss cuz I just plain fuckin' hate clowns, but for me this effort falls flat. (CD)
(Earache, UK)

MANLIFTINGBANNER - "Ten Inches that Shook the World" 10"

While there isn't anything totally unexpected here, it's so well done it won me over. They've managed to turn straight edge cliches on their sides and keep everything unpredictable. Totally impressive - driving music, great package...one of the two straight edge bands that seem to be moving forward instead of in circles. From Holland. (TM)
(Crucial Response, Kaisersfeld 98, 4200 Oberhausen 1, GERMANY)

MEDICINE MAN - tape

NYHC with an inkling of an ECONOCHRIST presence. Bruising moshcore. One of the best song titles of the month: "Epic Song Of Fire & Death". For some strange reason I got this when I was in Czechoslovakia. (CD)
(Dave, 29 Perry St. Apt. #1, NY, NY 10014)

MEGATHERIUM - "3 Lab Partners" tape

The lyrics of this are utterly silly, which isn't necessarily bad but the music is so boring and badly played. This is bad goofcore (if that's what it's called). There is nothing that stands out on this so why was it put out? I still don't know, it's not even funny. (OP)
(132 Shoreham Dr., Rochester, NY 14618)

RECORD REVIEWS

MINDWALTZ - "Exclusive Live Time Guarantee" - CD

Another CD only release. MIND WALTZ sounds like a punk power pop band! Lots of strong song structures, political views and wah wah pedal! Melodic mid tempo flannel music, just what has happened to punk rock?? (SM)
(Helter Skelter, 00162 Roma Piazzal Delle Provincie 8, ITALY)

THE MISLED GUYS - "The Mob" EP

Goodness gracious this is punk; mohawks, clenched fists, and anarchy to boot. Decent punk/HC from the Germany. While no new ground is being broken here. and I would have preferred a little more aggression, it's basically a punk as fuck record. (LD)
(Red Rossetten Records, c/o M. Schleicher, Buchenring: 33, 8551 Rüttenbach. GERMANY)

THE MONO MEN - "Stop Dragging Me Down" LP

Well I put this on the ol' MRR turntable and you know, after a few evil guitar licks and sweaty drum beats a funny thing happened. My foot started tappin', my head started boppin', I started doing air drums....yup my sense of stylistic cool went right out the window along with my critical acumen. To say this LP rocks is to say the ocean is damp. "Wrecker" is tea with grandma in comparison. If you like Rock & Roll at all and you do not investigate this slab you are a loser. (JD)
(Estrus Records, PO Box 2125 Bellingham, WA 98227)

MONO MEN - "Skin & Bones/Comanche"

How about that? A MONO MEN single with an original A-side that isn't on "Wrecker". Mort takes the lead and belts out another tune about lost love, betrayal and real life, great riff too. Another LINK WRAY tune gets Criderized on the flip. Send them money. (ML)
(SubPop)

MONSULA - "Sanitized" LP

OK, here we go again - my apologies! Where was I: this record does a great job documenting the progression into a much-matured MONSULA. Music is DC-ish, if this can be an adjective, with lots of octaves and rhythms. They're a really fun band live, and they now feature on guitar (post this recording) ... drum roll ... Lance, ex-CRINGER, now of J CHURCH. Yay! (KG)
(Lookout Records)

MOTHERFUCKER 666 - "She's Outta The Scene/Dead Flowers"

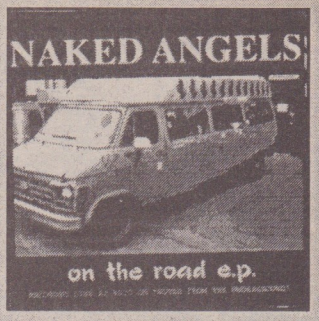
The newest JEFF DAHL project features Mike Metoff of the PAGANS on guitar and vocals, Alan Clark and Keith Telligman of the LAZY COWGIRLS on drums and bass. Its good punk rock-DAHL is consistent that way. Included is a nice STONES cover. Big fun. (BR)
(Get Hip Records, Box 666, Canonsburg, PA 15317)

MUMMIES - "Play Their Own Records" LP

A delectable sampler of the MUMMIES phenomenon which took San Mateo and the world by storm. Stuff from their 7" releases and even some "incidental" music from a film project. Includes all the Pre-BS, Estrus releases (which means a couple of other releases ain't included) and presents the bandaged ones in all their lo-fi retro-trash glory. Is this the end? Will they pull off a collective Boris Karloff? Stayed tuned! (HD)
(Estrus, PO Box 2125, Bellingham, WA 98227)

THE NATION OF ULYSSES - "Plays Pretty for Baby" LP

Gather all your friends and lock yourselves in your room. Then proceed to flail about, shake spasticly, run into walls, do back-flips off of tables, roll around, kick your records across the room, and destroy all your furniture. If you have not heard it, hear it. And if you have heard it, hear it again. (MK)
(Dischord)



NAKED ANGELS - "On The Road" EP

One of the more clear live recordings I've listened to. The three songs are recorded live at WRTC in Conn. Not the in-your-face straight edge that you people who like to pidgeonhole bands would like to think it is. Good melodic hardcore with a sincere feel. If you like them, get this. (SL)
(New Start, PO Box 10110, Winston-Salem, NC 27108)

NEGATIVE APPROACH - "Total Recall" CD

So fucking angry. NA were a band whose motivation was always painfully apparent. This is everything they released, the comp track, the EP, the LP, and some live/demo stuff as well. The sound quality on the live stuff is atrocious, but overall this is still awe inspiring - great liner notes by Tesco Vee. (TM)
(Touch-N-Go, PO Box 25520, Chicago, IL 60625)

NITROPUPPY - "Spiritual People" LP

A UK band with some nice references and okay performances but no real identity. A mish-mash of influences in the DINOSAUR JR./KILLDOZER/STOOGES type vein. Pretty listenable on a casual basis but leaves one with the impression that this could use some meat on its bones. (HD)
(Nitropuppy, 11 Queens Park Terrace, Brighton, BN2 2 7A, ENGLAND)

NOMADS - "Primordial Ooze" EP

These seasoned garage veterans from Sweden offer up some of the hardest fucking crunchers known to human-kind. The "Primordial Ooze" cut is an instant classic. Some of the young wanna-be-garage-mongers would do well to listen to this track. The flip-side has a slower moody piece and a LINK WRAY instrumental. This record shows why the NOMADS have survived so long and remain amongst the best. (BR)
(Sympathy For The Record Industry)

THE OFFSPRING - "Ignition" LP

Doesn't it just make your day when you like it the second the needle hits the groove? OFFSPRING LP numero dos, and it was definitely worth the wait. All the good stuff's here: melody, speed, drive & more catchiness then any human needs. (LD)
(Epitaph Records, 6201 Sunset Blvd #111, Hollywood, CA 90028)

OI POLLOI - "Total Anarchoi (The Live And Studio Collection)" CD

In the style of OI POLLOI: What a fucking bag of shit/you murdering bastard, you swollen tit/you should be thinking about the little blind bunnies/oi, oi, oi, don't put that rotting flesh in your tummy/war, sex, money, nazis are all shite arsed bastards/we're pale young boys, this CD wastes plastic. (TM)
(Released Emotion, PO Box 132, London W3 8XQ, ENGLAND)

ONE MAN RUNNING - "Stress" EP

Every once in a while someone makes a really fucking great record. One that defies any chintzy three-sentence MRR record review. This is such a record. Oh, Tim, if you would only let me show my true emotions on this page...well that could get pretty messy. Suffice to say, this band rules. A rather swindly combination of killer vocals, excellent musicianship, and bafflingly brilliant lyrics. They are from Arcata. Someday I will be in a band this cool. I don't know them, but I love them. (PC)
(Kirbdog, PO Box 286, Santa Rosa, CA 95402)

RECORD REVIEWS

OUT COLD - tape

Hey, wait a minute, what sound is this? Could it be? Yes! It's a pissed off punk rock band. Hooray! MINOR THREAT and The FREEZE come to mind, with a razor blade gargling vocalist. There is *no* FUGAZI influence, for once! Hooray!! (DH)
(Mark Sheehan, PO Box 441, Dracut, MA 01826)

PACHINKO - EP

Undisciplined, unabashed mid-west gruffness here on a par with stuff by DRUNKS WITH GUNS, BLACK FLAG, etc. Shit-kicking noise core' with real sandpaper vocals, guitar hemorrhaging, and just a general chaotic pervasiveness to the precedings. Certainly makes up in lack of originality with what appears to be a singleminded dedication to tearing it up. (HD)
(Bovine, PO Box 2134, Madison, WI 53701)

PANTY BOY - EP

Four songs on this limited of 500 pressing EP. Total garage grunge, fuzz, wah wah pedal! PANTY BOY falls somewhere between THE STOOGES and BLACK FLAG. The only thing that keeps them from being just a typical grunge band is that the EP is grossly under produced! That wins total punker points! Wanking one note solo's that could awake Ron Ashton from a drunkon stupor! (SM)
(GPA, PO Box 101, 2400 AC Alphen A/D RIJN, HOLLAND

THE PERTURBED - EP

Jammed with 7 killer punk thrash tunes, this slab of vinyl has cries of political and personal views. Definitely a group to watch for! Sounds like a tough and rough 7SECONDS. Plenty of sing along songs! Killer punk rock! (SM)
(Kaniption Records, PO Box 29972, San Antonio, TX 78229)

PEZZ - "Jalopy" EP

A band which compares its listeners to fans of JAWBREAKER, TRUSTY, SEWER TROUT and a few less remarkable DC bands. Pretty raspberry colored vinyl, and is kinda cute, emo poppy punk. Check them out on the totally tasty "BombPop" 9" flexi. (LD)
(Truant Records, PO Box 42185, Memphis, TN 38104)

PHALLACY - "Offenhauser" EP

Okay, stupid name. Stupid cover. But, y'know, this is great music. Grunge guitar, fuzzed out bass, gravelly vocals. So it's all cliché, but it's a formula that's always worked for me. (LH)
(Mysophobic Records, 365- N. Arthur #A68, Kennewick, WA 99336)

PIVOT - "Whirlwind" tape

DC meets San Diego style emotional post punk. Introspective sensitive non-understandable lyrics. Good recording. They thank god right after they thank the "Davis crew". It's a strange world. (DH)
($5 ppd: 130 Gentry, Vacaville, CA 95687)

POOHBAH - tape

This starts out with some good melodic crunchy and heavy parts that get in a groove. Oh dear, here comes the wah wah pedal and then the JIMI HENDRIX solo. Way too much funk for me, but those heavy parts keep comin' back and make me think this'll actually wind up being good. Nope, I've been deceived. This could be good, but not with those solos. (OP)
(Lee Diamond, 48 Madison, Athens, OH 45701)

PROPHECY OF DOOM - "Until The Again" EP

I wasn't too excited about POD's other releases but this live EP is pretty impressive. The vocalist has that nice old CARCASS mouthful of mucous style. Musically they've got everything a death metal band needs: speed, heaviness, powerful riffs, and a nice spooky feel. After this I'm gonna go give their album another spin. (NN)
(After World, 188 Rea St., Hillsdale, MI 49242)

PUBLIX - EP

The lyrics detailing personal alienation and occasional psych guitar flashes add a haunting feel to these loose, melodic punk tracks. An excellent release with some variety for a change, i.e., all four tracks are distinguishable. (BD)
(Red Rossenetten, Buchenring 33, 8551 Rottenbach, GERMANY)

RADIO CITY - "North Sea/Bent"

A weird arty looking sleeve and inside a meandering record that borders on pop, with vocals that are strangely low in the mix, then goes into weird instrumental parts. (MC)
($3 to VHF, PO Box 7365, Fairfax Station, VA 22039)

RAMONES - "Have You Seen Me?" LP

This excellent quality recording of the Ramones was made 17 years ago! You can hear the sound a fight break out, and the band ignores it, that's nothing new. I saw them last year and they did the same thing. Nice to know some things never change. (MM)
(bootleg)

RANCID VAT - "Portland Blood Bath" EP

Totally distorted guitars shriek in some semblance of song into feedbacky noise craziness and off-key vocals. Imagine a chainsaw being directed at the top of your skull. (MH)
(Sympathy)

THE RAUNCH HANDS - "Fuck Me Stupid" LP

Jerry Lee Lewis straight forward rock and roll. Not punk. Kind of Cramps-A-Billy. Roots shit with saxophones and harmonicas. Applicable to barroom situations. Beer accompaniment recommended. (BR)
(Crypt Records, Hopfenstr 32, 200 Hamburg 36, GERMANY)

RED DEVILS - EP

Excellent 50s rock-n-roll/rockabilly with extra reverby production that gives it more of a 60s feel overall. The CRAMPS haven't sounded so good in a long, long time. (BD)
(Casting Couch, PO Box 151222, Columbus, OH 43215)

RICKETS - "McShit" EP

It's a bit disconcerting to see so many musical styles seemingly frozen in time and this basement thrash record sounds identical to dozens of releases from around '83. And like a lot of those records there are a couple of standout tracks. Severely limited press. (BD)
(Box 10293, Winslow, WA 98110)

RISE FROM THE DEAD - "Rock Fan Dead" CD

First full length LP from this Japanese outfit. Nine songs - including one each from their previous flexis. An overall sporadic tempo keeps it lively - shifting from blinding hardcore to more mid-paced melodic stuff to being almost ambient. Impressive. (TM)
(Selfish, no address in English)

ROLLINS BAND - "Hard/Low Self Opinion"

A pretty good bootleg of two cuts, both sounding slower than their studio versions. ROLLINS already has a plethora of live material out, rendering this one fairly disposable, although the sound quality seems better than average for a boot. (WG)
(no address)

RECORD REVIEWS

SALT CHUNK MARY - "Holiday Ham Tips" EP

From Pennsylvania comes a musical mixture of grundge music with melodic punk roots. There's no lyrics sheet but the vocals are spat out with a nasaly ya-ya, wah-wah feel. At times the playing aggressive and a little trashy but overall it is quite tuneful. There are even Looney Toons samples thrown in. (MK)
(426 Noble St, Pittsburgh, PA 15232)

SAMIAM - "Billy" LP

This might be the last release by these guys that we can justify reviewing. I thought their last "acoustic" record was bad, but this "electric" record is even wimpier. Pure college radio MOR pap. Alas. (TY)
(New Red Archives)

SATAN'S CHEERLEADERS - "Rollercoaster/Outer Limits"

Two covers from yet another longtime retro-60's-trash outfit including the THIRTEENTH FLOOR ELEVATOR'S "Rollercoaster" which is certainly more lethargic, and less lysergic (though it does kick in) than the original version and isn't too shabby in general. Also a version of the TV show theme/surf standard "Outer Limits" which is okay even if it does have distortion laden guitars playing surf lines (a no-no in my book). (HD)
(Sympathy For the Record Industry)

SCHWARZENEGGAR - "Goodbye To All That/Child of the Times" EP

The reviews are in: "Pure brilliance! Did you know they were thinking of naming their band PUNCH, but I told them SCHWARZENEGGAR sounded better, and look!!!" - Paul Curran /ex-Monsula/ Crimpshrine.... "Does this sound good? I heard Steve Ignorant's voice sounded bad, like on the THATCHERONACID/WATTYLER split that came out. Hey, this is much better, a lot catchier! Those wimps wouldn't spell the name the same; they were afraid they'd be sued. Can you imagine how many records they'd sell? -Martin Sprouse / editor-Pressure Drop Press.... Bottom line: Vocalist from CRASS, bass and drums from THATCHER ON ACID, and keyboards from CONFLICT. Imagine the possibilities. (SB)
(Allied, PO Box 460683, S.F., CA 94146))

SCROG - "Honest to God/She Said"

"Honest to God" takes a SONIC YOUTHy intro and slams it head first into a MELVINS/NEUROSIS dirge purge-a fairly satisfying deal. "She Said" is more straightforward rock and not as fun. Not bad. (WG)
(Mint Tone, 161-26 Crossbay Blvd Ste. 150, Howard Beach, NY 11414)

SEPTIC DEATH - "Theme from Ozobozo" CD

Well - Seems like even more 'new' material. 15 song CD, the bulk of which seems to be unreleased. Definitely the same SEPTIC DEATH though - savage hardcore, caustic vocals, beautiful packaging. If you're a fan - it's worth searching out.
(Toy Factory, no address in English)

SEVERIN - LP

If you can stop looking at the crazy cover art and turn up the volume, you'll find a rockin' record that's slick production only emphasizes a band driven by great guitar noise and tight rhythms coming together to form eight songs that go beyond the alternative rock formula while keeping enough of the old flavor to let you relate. (LH)
(Dischord, you know where)

SHORTY - "Last One/Samtastic"

Both cuts here reveal that twisted urgency, complete with offbeat rhythms and psychotic vocals, that makes certain bands on Touch and Go memorable. Well-produced, solid, and impressive; I could picture these guys being hailed as "the next JESUS LIZARD" by some clown. (WG)
(Worry Bird Disk)

SICK OF IT ALL - "Just Look Around" CD

It's a first..at least it is for me. This is the only S.O.I.A. release that I've honestly freaked on from cover to cover. They've traded in their "clobberin'" mentality for intelligent lyrics that tackle AIDS, gang violence, racism and a slew of other worldly mishaps. The tunes, all 13 of 'em, are ballsy, potent and flat-out ass-kickin'. Pete's guitar sound is the most jarring I've heard in eons. Enough to rattle my fillings and convert me to the S.O.I.A. school of powercore. Yahoo! (CD)
(Relativity, 187-07 Henderson Ave, Hollis, NY 11423)

SKIDD FREEMAN - "Fell Through the Cracks/ Give Me a Taste"

Anybody who is a fan of music that could be described as "brutal", "savage", or especially "raw" should check out my man SKIDD. This shit is so fucked up it's almost impossible to peg, which is what makes it especially "special". So out it's in. (ML)
($3.00 ppd: Bad Attitude Productions, PO Box 4281, East Lansing, MI 48826)

SLAP OF REALITY - "We Do Not Have a Dinosaur" EP

Hey —didn't these folks used to be a raging hardcore band? This is really nice tame pop-folk-rock. Especially because of the vocals. Sounds almost like SLOVENLY, but not as good because it lacks the dissonance. I like this, but lots of people would drop the word "wimpy" somewhere in here... (GF)
(Break Even Point, Via Vallebona 28, 00168 Rome, ITALY)

SLAW - "Oh No, Not Slaw!" tape

What if ALICE DONUT was a funk band with ex-members of MINOR THREAT? It wouldn't sound like this. Or would it? Cunky, tasteless, dorky, aggressive, humorous, modern neo pseudo... Ummm, you get the idea. (DH)
(Zak Fusciello, 1719 Dana St, Crofton, MD 21114)

SLEDGE HAMMER - "Disconnect" tape

Gut-wrenching crunch core chock full of heaviness and aggression. The singer seems to spit out each word with total anger and disgust. The back up vocals tend to detract a little but they're not used too often. Trust them they know what they're doing. (NN)
(1449 Grace St., Allentown, PA 181030)

SLEEPER - "Time And Tide" LP

Kinda reminds me of DAG NASTY and SHADES APART. Really good melodic hardcore, intelligent words sung to the music. They explain each song at the bottom of the lyric sheet. Cool idea. I like this kind of melodic stuff. Out of New York. (SL)
(42 Records, Nelkenweg 45, 7303 Neuhausen, GERMANY)

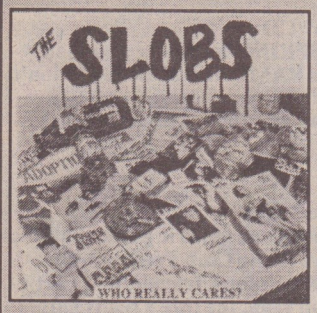
SLIDE - tape

This came with a lyric sheet for a bunch of songs that aren't on the tape. Let's see...I'll say a modern Dischordish sound mixed with some East Bay and traditional punk styles. Bonus points for being from Nebraska. (DH)
(4007 Lindsey Circle, Lincoln, NE 68524)

SLOT - "Emma Peel" EP

Grunge/dirge with MUDHONEY-like vocals. Includes weird sound affects and fart fuzz. Overall it gives off a psychedelic yet melodic feel with an occult like presence. An eerie record. (MK)
(Third Gear Records, PO Box 251481, W. Bloomfield, MI 48325)

RECORD REVIEWS



SLOBS - "Who Really Cares?" EP

Old-styled garage punk/thrash with dumb lyrics of the "let's pretend we are ten years old" variety, e.g., a song whose entire lyrics consist mainly of "sale of meat at the meat sale" repeated over and over. Eight tracks, none of which are particularly memorable (or bad) but it would take considerably more in the guitar or obnoxiousness departments to make much of an impact. (BD)
(Centsless, 5945 Monticello Ave., Cincinnati, OH 45224)

SMEGMA - "Thick Et/Vox"

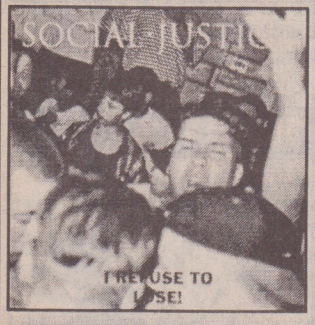
Longtime Portland based art/noise terrorists pull off yet another whimsical release. "Thick Et" is a spoken work/fairy tale with some cool slide guitars and steady drumming in the background. Probably the most coherent piece from this band yet. "Vox" is mostly stream of consciousness vocal workouts. (HD)
(Sympathy/Smegma PO Box 83713, Portland, OR 97203-9998)

SMILING MAN - "Big Rock Star" tape

Big rock'n'roll-art-neo-MELVINS and/or DR. HOOK pretensions, resting on heavy ampage and riffs with DRUNK INJUNS-type theatrical vocals. Way more of a raw edge and less of a studio feel would help this one out. (KS)
(PO Box 6596, Portland, OR 97228-6596)

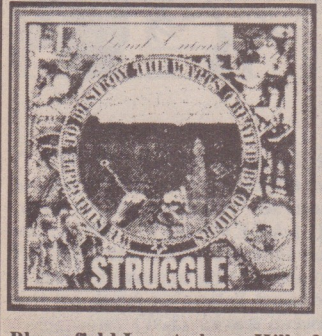
SMOKIN POPES - "Break Up" EP

Nice pop punk with CAMPERVANDINOSAUR-esque vocals. Pretty cool, I probably will even listen to it again. Neat. (LD)
(Smoking Popes, 5715 Shadowood Dr. Crystal Lake, IL 60012)



SOCIAL JUSTICE - "I Refuse To Lose" EP

Ham-fisted, guitar heavy mosh muzak. Chugga-chugga hardcore with funky breaks that goes out of its way to prove they're down with the homies. Rock solid and in-your-face with a twist....they're pretty darn religious (non-Krishna). Religious straight edge? To each his own. (CD)
(11303 Bessemer St., North Hollywood, CA 91606)



SOCIAL OUTCAST - "Struggle" 2xEP

Michigan's pride and joy: their most politically aware, punkasfuck band. This is quite a debut, 2 EP's, one red, one yellow of raw, unpolished, early-to-mid 80's slow and heavy punk ragedness. Ahh, and a sense of humor too, their theme song is a right-on poke at "stenchcore". Some thought-provoking "Planet of the Apes" sampling added in that seems to be popping up everywhere this month. Great packaging, sincere...you need to own this. (SB)
(Ding Dong Ditch Records, 3120 Bloomfield Ln., Auburn Hills, MI 48326)

SPIRIT ASSEMBLY - "Fruit Of Hate" EP

This 2-song EP from Lancaster, PA works layered melodic instrumentation with motivational lyrics. The song structure keeps them interesting and quick moving. The overall presentation, both in layout and in music, has a Dischord Records influence. Not to take away from the good effort on this release, but hopoefully this band will, in time, develop more of their own sound and style. There's a lot of potential here. (MK)
(Larry Martin, PO Box 115, Millersville, PA 17551)

STRENGTH ALONE - EP

An English band that takes a strong animal rights stance. Comes with cool pamphlets and flyers about how you, too, can be a vegetarian. Sounds like it could be on New Age Records. (KG)
(Subjugation Records, 46 Caedmon Crescent, Darlington DL3 8LF, ENGLAND)

SUGAR - "Copper Blue" LP

Bob Mould is at it again turning out a gloriously layered mix of guitars and sublime melody reminiscent of later period HUSKER DU. While the production is very clear, Mould's unmistakable guitar style and voice lend an edge to these introspective songs. Stand-out cuts include "Changes" "Helpless" and "If I Can't Change Your Mind". Excellent. (MH)
(Creation, UK)

SUGAR - "Helpless/Changes"

Bob Mould's new 7" on his own label sounds like "Flip Your Wig" era HUSKER DU. A lot better than his other solo releases. I'd like to see them live to find out if they veer toward the raw noisy side or the poppy side. (MM)
(SOL/Dutch East India)

SUGAR RAYS - "Sonic Pop Sampler" flexi

British indie-pop with a noisy feel. "Sugar Rush" is a fine pop tune with a sixties beat. The second track "I Want More" reminds me of very early MY BLOODY VALENTINE with VELVET UNDERGROUND guitar. If you like this genre (and you know who you are) get it. (RL)
(Wa-Hey Records, 25 Cumberland Avenue, Beeston, Nottingham NG9 4DH, ENGLAND)

SUPERSUCKERS - "Smoke of Hell" LP

Smokin' irreverent MOTORHEAD guitar beefiness slips in and out of growly snotty vocals with a melody line that won't let you sit still. This picks up where the DERELICTS left off. What can I say? It's raw, it's punk; I like it. (MH)
(Subpop)

SUPERSUCKERS - "Hell City, Hell/Dead Homiez"

Fast high-talent crisp punk rock from one of the truly important bands out of the Northwest. Raw no frills guitar-punk. Tasty manic vocals. Plenty of edge with no attitude. A very good record. (BR)
(Sub-Pop Records)

THE SWOONS - "Klaus Is Dead" tape

Song title of the month: "Big Mac Vibrator". They sum it up best themselves: "Six young and healthy boyz and girls tryin to paint punk rock red and green... 'Trash noise pop', harmonic melodic pop songs with awful noise guitars, too fast and loud for the (ab)normal popper!" (DH)
(Mario Gerhold, Tannenstr 13, 3501 Naumburg 3, GERMANY)

T MINUS TEN - "Tea With The Telepaths" EP

Dissonant art noise pop from Olympia, Wash. If you like K Records' arty stuff, you'll like this. If you don't, you won't. I don't. A-side "Drag" is noisy feedback stuff. The B-side has one similar track and two acoustic songs. I find this more annoying than likable. Maybe that's the point. (RL)
(Pulp Plastic, PO Box 1504, Olympia, WA 98507)

T4 - "Red Oucher/Pretty Mouth"

These guys sound like HELMET wanna-be's, as if one isn't bad enough. No mas. Why do these bands think that off-beat rhythms are so powerful? Maybe if you're into RUSH, all you "prog rock" poseurs. I know alternative when I hear it, this is no alternative. (RL)
(Pop Bus, 5891 Darlington, Pittsburgh, PA 15217)

RECORD REVIEWS

TAR - "Teetering/The In Crows"
Yet another swell release from these Chicago Mssrs. and a top notch outing it is. "Teetering" is my preferred drug here and naturally retains all the essential TAR-isms: bottom heavy oomph, murky vocals and tight, dynamic riff gyrations. A slower vamp is evident on "The In Crowd" but both cuts seem to satisfy the need.(HD)
(Touch & Go, PO Box 25520, Chicago, IL 60625)

TEN BRIGHT SPIKES - "Der Ferngesteurteslafen- zag" 10"

This interesting outfit combines DURUTTI COLUMN intros and lead breaks with tortured, spare, atonal pop that recalls ANGST. Obscure references, but this is a very arty and unusual release. (SS)
(New Red Archives, 6520 Selma Ave., Ste. 1305, Hollywood, CA 90028)

THINK TWICE - "Unrealized" LP
Kinda dark, slightly moshy, soul-searching, mid-tempo '90s hardcore that sounds similar to SUPERTOUCH. Positive. (KG)
(Crucial Response Records c/o Peter Hoeren, Kaiserfeld 98, 4200 Oberhausen, GERMANY)

TREEPEOPLE - "Outside in/Hide & Find Out"
Two great dirgey pop songs. Really great guitar work gives these songs a nice minor chord feel. Sad, pretty tunes—really good. (GF)
(C/Z Records)

TRIGWATER - "Cardboard/Awake"
Oh boy, my first record review for MRR! This record is pretty rad, "Cardboard" being a lurchy, melodic tune that makes you wanna do a Guy Picciotto dance. "Awake" is a more instantly catchy and upbeat song that would definitely be a good song to wake up to (which I thought of before I knew the song was called "Awake"-pretty spooky, huh?). For fans of melody with guts. (PC)
(Further Beyond, Downers Grove, IL)

THE VACANT LOT -"Just One Night/Neighborhood Girls"
Happy punky pop about girls from this New York band. This reminds of SWEET BABY and the PARASITES with a little more bite. "Neighborhood Girls" is the preferred track here. This band has put out some great records, so put them all on a tape and go to the beach. Fun Fun Fun. (RL)
(Sympathy For The Record Industry)

VELCRO SOUL - "Hurt Them A Little" tape
ReAlly good pop punk of varying speeds with good lyrics in English and French. There's even a little bit of sax thrown in. This is the best tape I got this month. Oh yeah, pi pi, ka ka, pouet! (DH)
(Box 203 stn NDG, Montreal, PQ, H4A 3P5, CANADA)

VINDICTIVES - "Assembly Line" EP
I swear this is the most productive fucking band in the Chicago area. Which is wonderful, because they're totally rockin'. Great spazz punk which is like SCREECHING WEASEL with Joe QUEERS singing. Yeehoo. P.S. Hey guys, you're lyric sheet blows. XOXO (LD)
(PO Box 183, Franklin Park, IL 60131)

VOID SECTION - "We've had Enough" CD
Belgium's BAD RELIGION/OFFSPRING wanna-be combo shovels out some snappy, tuneful punk with a RAMONES attitude ("I don't want you - leave me alone"). Nuff said. (CD)
(Mario Van Den Bergh, Kloosterstraat 42, 2000 Antwerpen, BELGIUM)

VOMIT THROWER - "If the Pussy Fits" tape
Basic, obnoxious, raw, sloppy time-tested generic punk rhythms with DK's-damaged lyrics. Recorded live at the Club Fred underneath Pizza Inn in Athens, this souvenir best serves fans, friends, and participants who were there for the fun. And oh yeah, the title's really stupid. (KS)
($3.00 ppd: Plaid Productions/Stomp Stipe Records c/o Schade, 357 North Bluff Rd, Athens, GA 30607)

WHITE FLAG - "Don't Give It Away/ Out In The Streets"
A pair of Girl-pop tunes (Kim from The MUFFS on vocals) with a less than scintillating version of a SHANGRI-LAS '60s hit on the B-side. The A-side is a strong original. Tight melodic pop with harmonies. Excellent. (MC)
(Sympathy For The Record Industry)

WING TIP SLOAT - "Half Past I've Got" - 2xEP
A bubble of creativity waiting to burst! A double 7", coffee color wax, homemade shopping bag covers, lyric sheet that has nothing to do with the lyrics, a definite do it yourself project! WING TIP SLOAT are not predictable, almost the CAPTAIN BEFFHART of punk rock! Sleeveless flannel, rough edges but still punk. They've been compared to PAVEMENT, but I think they're closer to a retarded ART GARFUNKLE! Do I dare say more?? I think not! (SM)
($6.00 ppd, VHF Box 7365, Fairfax Station, VA 22039)

V/A - "Blob's Vol. 3" EP
"For the sake of consistency we should say this is a comp even tho' it really isn't." Uh yeah Tim, right...Scott Henderson teaming up with BUM is how this is billed, and any band with a song called "The Last Castrato" is godhead in my book. Fun punknroll w/ a good fast beat. One of the best Blob's releases so far. (LD)
(Way Out! c/o Funhouse Records, #102, 535 Yates St. Victoria, BC, V8W 276, CANADA)

V/A - "Brennende Fenster #4" EP
Comes with zine of the same name. Three bands. The NOTWIST: where industrial meets folk and they doze off together. Is this the kind of stuff we're going to stop reviewing? I hope so. "Atmospheric" is about the nicest word I could apply to this. VILLAGE OF SAVOONGA: use lots of fuzzy echo to produce their uniquely sedative sound. TRASHCAN THRASHER: sound like they're at least attempting to play punk rock. They're not succeeding, but this is the most listenable track on this frisbee, unless you count the silence between tracks. (EW)
(Christoph Merk, Zotzenmühling 1, D-8120, Weilheim, GERMANY)

V/A - "Freak Circus" LP
Compilation of new unknown Aussie bands. Thirteen in all and only four cuts that I can recommend. Some pop-ish punk from SCREAMFEEDER, a distortion laden thing from KRUD, 77' punkrock from JOLLY PECKERS and finally the COSMIC PSYCHOS/KINGSNAKE inspired pound of BUDD doing "Tad is Fat" about you-know-who. The rest if pretty gawdawful. (HD)
(Splurt, PO Box 464, Stones Corner 4120, AUSTRALIA)

RECORD REVIEWS

V/A - "Innebraska" tape
Five...count 'em, five bands from Nebraska. SIDESHOW is definitely the standout, with all of the bands fitting into the modern post-punk category. Good graphics and packaging. (DH)
(4007 Lindsey Cir, Lincoln, NE 68524)

V/A - "Insanity Screaming" EP
Split with 2 Japanese bands: GHOZA and SCUMBLAST. GHOZA struck me as a DWARVES wanna-be band, which, okay, I gotta admit, I like their music. SCUMBLAST kept up a good solid beat, somewhere between hardcore and hardrock. A good release, especially if you're into Japanese stuff. (SB)
(203 Kitamura Apart 2,14,3 Umegaoka, Setasgaya-Ku, Tokyo, 154 JAPAN)

V/A - "International Pop Underground Convention" 2xLP
Some hella rad songs from bands you've heard of like FUGAZI, BEAT HAPPENING, and L7, and excellent tracks from some you may not know like ROSE MELBERG (of Sacto's great TIGER TRAP), UNWOUND, NIKKI McCLURE, and my personal heroes COURTNEY LOVE (the band not the junkie). Tim won't let me go into more detail so you'll have to get the album (more songs on the vinyl version-hooray, K!). Ape shall never kill ape. (PC)
(K, Box 7154, Olympia, WA 98507)

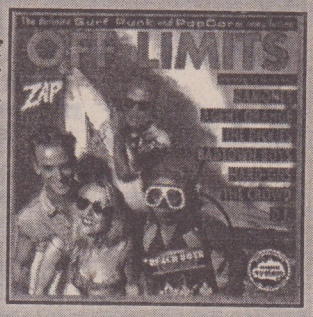
V/A - "King Kong" EP
This first installment of a planned series of comps of cover tunes by Swedish garage bands also comes with a mini zine. The always dependable NOMADS and CRY deliver solid versions of HEARTBREAKERS and TROGGS tracks, respectively, while the BAZOOKAS blast out a chunky, metallish version of Nancy Sinatra's "How Does That Grab You Darling" that has enough tacky appeal to win favorite track honors. (BD)
(Big&Ugly, Box 49100, 100 28 Stockholm, SWEDEN)

V/A - "Look, A Dying Scene" tape
A live compilation capturing an average of four songs each from NATIONS ON FIRE, BORN AGAINST, RORSCHACH, WORN-OUT, INTRICATE, YUPPICIDE and a few other fellas. Comes with a booklet like any respectable tape comp should. More digestible than jalapeño jelly. (CD)
(Chris Munch, Goldenbuhlstr. 6, 7730 Villingen, GERMANY)

V/A - "Mad Radish Sampler # 1" EP
So I really have pretty broad musical taste. Unfortunately I'm not a fan of Twin Tone like guitar rock which all four bands on hear epitomize. SCRODS track was the most interesting cause it had a skiffle beat. If there is a volume 2 maybe it'll be better. (MM)
(Mad Radish, 582 Simpson St, St. Paul, MN 55104)

V/A - "1992 Hardcore" EP
A comp. called: Round 2 in an Endless Fight. With HIGHER FORCE (scary and slow and metal-y with a song called "Born Free" that says "It's Time to Fight"); ANOTHER WALL (scary metal-y punk); GROUNDWORK ("Heavy Duty"); LIVESTOCK (with ECONO Ben on vocals??) and EVOLVE (sounds like it was recorded in a cardboard box). For some reason, this oozes boy's club/brotherhood. (KG)
(Round Two Records, PO Box 0050, Waterbury, CT 06720-0050)

V/A - "Off Limits" LP
This extremely consistent slab of surf, pop-punk, funnypunk, and other upbeat stuff can't help but be a hit on a beach or in your bedroom. Some familiar trax (AGENT ORANGE's "Mr. Moto") are previously issued, while live tracks from the RAMONES and DICKIES are also featured. THE CROWD, PSYCHOTIC YOUTH, BADTOWN BOYS...a getter. (SS)
(Zap, Zum Klemmlock 14, 6652 Bezbach, GERMANY)



V/A - "Peter the Man Eater-The Peter Fonda Album" 10"
A comp put together by one of the creators of the groovy film "Hippy Porn" which explains why this sounds like a soundtrack to a bad movie. A bunch of crazy sounding S.F. bands that I've never heard of before, the best being BROOM and BENJAMIN KITESTRING with their trippy/cheezy late 60's sounding songs. I can't say this is a really good record but Devon suggested that it might be good to have sex to and I don't disagree. (PC)
(Massacre at Central Hi, 1035 Natoma St., SF, CA 94103)

V/A - "Regress No Way" EP
Sub-titled "Positive and Political - Belgium '92," this EP spotlights four rad hardcore bands: SHORTSIGHT, NATIONS ON FIRE, SPIRIT OF YOUTH and BLINDFOLD. Really strong powerful tune-age and a drug-free resistance message. (KG)
(Warehouse Records c/o Jeroen, PO Box 90, 8500 Kortrijk, BELGIUM)

V/A - "Road to Nowhere" EP
Four bands come together to share a seven inch slab of punk vinyl! CONTRA GUERRA are the best on this compilation, soft caressing melodies and vocals. CONVERTER come off as a progressing metal, emotional, punk project! SPRUNG MONKEY sort of a grinding metal force to be reckoned with. BROCOLLI SHOESHINE have a soulful dance and sing along style not just typical slap funk, lots of rhythm and soul. Lots of saxophone, very enjoyable. (SM)
(Missing Records, PO Box 710456, Santee, CA 92012)

V/A - "Rock Against Racism" - tape
This tape is split between two banks, AUTONOMY and FRANTIC PUZZLE!!! Comes with an eight page lyric sheet full of political and anti-racist lyrics. FRANTIC PUZZLE is a full on hip hop rap band. Old school and new school influences and beats! AUTONOMY are heavy on P.C. lyrics and animal rights! Full on punk rock thrash! Complete with live interviews! (SM)
($3.00 ppd, PO Box 6188, Fullerton, CA 92634)

V/A - "The Search For The Best-One-" LP
Six bands, two songs each. GRAUE ZELLEN, MEMENTO MORI, SLUTS'N, SAIGON SUBSTITUTES, FFF, and THINGS CHANGE all offer up catchy, pogoable variations on older-style punk themes. The title implies there are going to be more of these, I guess... Enjoyable but not earthshattering. (EW)
(Red Rossetten, c/o M. Schleicher, Buchenring 33, 8551 Röttenbach, GERMANY)

V/A - "Touch And Go" tape
Four Japanese bands with completely different styles. SPECIAL MONKEYS do a dance thing before destroying a SPECIALS song. SCOTTISH FOLD opt for the 7SECONDS approach while NO UNFAIR deliver three tunes in the old '77 vein. Finally HUMAN GAS rip it up in the traditional DOOM/AMEBIX style. (NN)
(no address)

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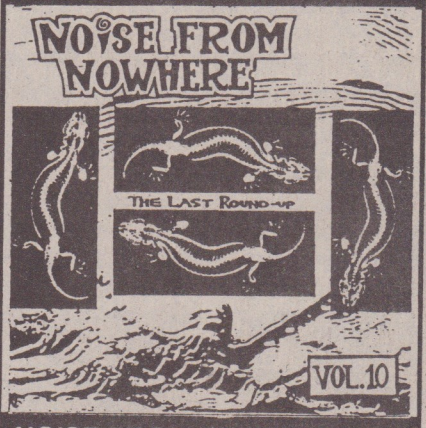

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Don't Break Me 10", nra 30

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Underground 12", nra 17

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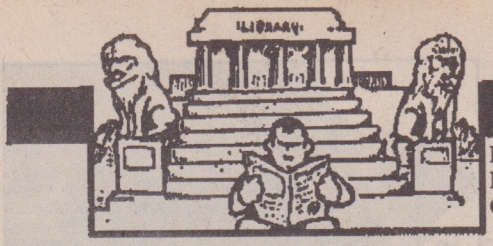


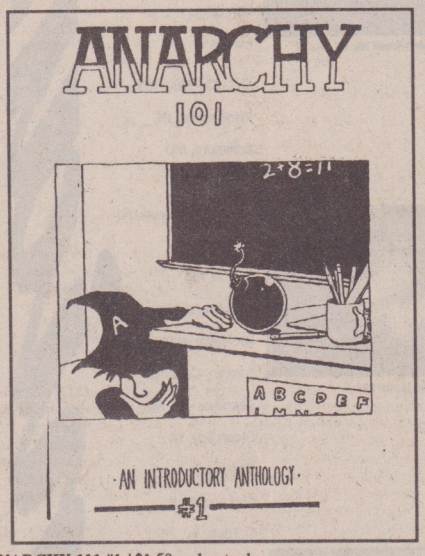
BETWEEN THE LIONS

Reviews by: (SB) Suzanne Bartchy, (PC) Paul Curran, (JD) Joe Donohoe, (LH) Lance Hahn, (HH) Harald Hartmann, (JL) John Lyons, (TJ) The Judge, (JX) Jux, (TM) Timojhen Mark, (KO) Katy Odell, (KP) Kiersten Patches, (NR) Natasha Riggins, (EW) Eric Wilson, (MW) Matt Wobensmith

A DAY IN THE LIFE OF... #7 - free (I'm sure she'd like some stamps, though)
8 x 12 - 8 pp - xerox - English
Various people write brief accounts of a day in their lives, their problems, thoughts, etc. to the below address, then Carrie types it all up and mails it to other people. Worth a look. (EW)
Carrie Carolin / POB 94221 / Seattle, WA 98124

THE ALTERED MIND #11 / $2.00 ppd
8 1/2" x 11" - printed - 24 pgs
Well, this certainly looks nice, but I'm always frightened when I review a zine full of bands I've never heard of. Is this not punk or am I so totally out of it that I have no idea what's going on? Probably the latter. The feature interviews are with the band Geko, Intermission Records (part of a series of local label interviews) and a tribute to deceased b-grade actor Klaus Kinski. Then there are music and zine reviews. Lots of nice-lookin' ads, too. (KO)
PO Box 1083 / Claremont, CA 91711-1083

ANAL SOCIETY #1 / $1.00 (two stamps)
5 1/2 x 8 1/2 - Copied- 24 pgs
Good first issue. Interviews with Naked Aggression and Poster Children. Animal Rights info and records reviews, basic but good, punk rock. (JL)
215 N. Frances St. #205 / 53703



ANARCHY 101 #1 / $1.50 ppd or trade
5 1/2 x 8 1/2 - offset - 52 pgs.
A comprehensive and easy to understand exploration into the most misunderstood and overused punk political idea - anarchy. Believe it or not, anarchy has nothing to do with chaos, death, and destruction...a blow to your fragile punk rock psyche, I know. While it takes excerpts from several different sources, it all has a very "Profane Existence" feel to it; well-done layouts, a sense of humor, and an up-to-date list of contacts for current list of active anarchist groups. What more could you want? (SB)
PO Box 664, Station C / Toronto, Ont, M6J 3S1 / Canada

ANOTHER PAIR OF SHOES / # $2.00
5 1/2 x 8 1/2 - copied - 44 pgs
This one started off pretty good with some words about trust and truth, then an interview with the THD Records Guy. After that, there are interviews with 411, Bloodhound Gang and Four Walls Falling. The interviews seemed to bog down this zines neat themes.(JL)
POB 30003 / Minneapolis, MN 55403

ARTFLUX #2 / $1 ppd.
8 1/2 x 11 - offset - 28 pgs.
A comics-oriented anarcho-punk zine by some friends of *Profane Existence*. Either this will make your day, or you won't even finish it. I go back and forth myself. Anarkists can't spell! (TJ)
POB 8722 / Minneapolis, MN 55408

ARNIE #1 and 2 / $2 ppd
81/2 x 11 - xerox - 20 pgs each - English
The purpose of Arnie is not too clear. Arnie the Anarchist graces about half the pages in the form of a comic. The rest is devoted to book reviews, interviews and editorials. Whether you prefer to read about music or look at comics, give it a try and maybe you'll enjoy both. (I preferred the editorials, myself.) (NR)
16 Palairet Close / Bradford-on-Avon / Wiltshire, BA15 IUS / UK

BAD NEWZ #17 - $3 ppd
8 x 12 - 32 pp - xerox - English
Lots of short zine reviews, update on the *Factsheet 5* saga, interviews (Greg Sage, Gifthorse, Fred Frith, Lie Detectors), info from Yugoslavian anti-war activists, mail, lots of poetry, art, clippings, other weird shit, all tossed together into a disorganized anti-layout. OKAY, but nothing to pass up *Bugs And Drugs* for. (EW)
POB 14318 / SF, CA 94114

BANAL PROBE #3 / $1 ppd.
8 1/2 x 11 - copied - 8 pgs.
"Mainly I want to focus on personal experience that has led to some sort of revelation in thought, but I'll print silly things, serious things, political things... anything that really strikes my fancy." Consider this statement their press kit. If you like it, you'll like it. Great stickers. (TJ)
Drucilla B. Blood / 1015 E. 49th / Austin, TX 78751

THE BIG TAKEOVER #12 / $1.50ppd.
8 1/2 - 11 - copied - 30pgs.
This is the last issue and from what I see here this was a quality zine. It's ending here because Scott is going to college. Reading this made me appreciate what independent thinkers have to put up with in that most fascist of American institutions, the high school (the military, at least, is voluntary).In the zine history recap he recounts how one issue caused his *lycee* to forbid him to distribute his zine on grounds that he advocated vandalism (he told students to spray paint "racism" and "ignorance" under stop signs), a police detective to persuade the owner of the copy shop to not let him use the facilities, and a fine of $100. The detective and the school board told the local paper, that they found this zine "scary". Hope this bit 'o media comes back. (JD)
POB 88 / Smith Hall / Lock Haven U. / Lock Haven, PA 17745

BLACKBELT TECHNOFIX #2 / 2 29¢ stamps
51/2 x 81/2 - xerox - 40 pgs - English
Editor Jason Read lays down some heavy stuff in this thinkin' man's zine. Too bad a lot of it is from other sources. Stick to your own ideas and give us less of Foucalt and Autonomedia , and it will be more interesting and give readers more to think about. (NR)
Jason Read / Box 763 / Hampshire College / Amherst, MA 01002

BLAH BLAH BLAH #3 / $1.00 (two Stamps)
7 x 8 1/2 - copied - 24 pgs
I liked this zine, it looks good and has a good amount of interesting information. There are interviews, a rad safe sex column with the low down on everything, A Revelation Records interview with Jordan, concerning the judge bootleg and business in general. The zine comes with booklets, toys, stickers, and condoms (JL)
POB 7044 / Hollywood, FL 33081

BLOWIN CHUNX #5 / $1 ppd
51/2 x 81/2 - offset - 40 pgs - English
Inside this issue is news about a gathering place in Michigan, an article about a native American woman getting in touch with her culture and ravings from Alyssa Chunx. There are both good and dull parts. (NR)
Blowin Chunx / 75 Stanton Road / Brookline, MA 02146

BRENNENDE FENSTER #4 / $4.00 ppd?
8 1/2" x 11" - printed - 52 pgs - German
Man, I hate reviewing stuff I can't read. Also, these European zines are really big and full of tons of articles that I have to try to figure out who with. Actually, they usually look pretty damn good. Oh well. Anyway, this zine is exactly like that, and as for specifics I can tell you that some of the bands interviewed are Defacement, Born Against, Headcleaner, and Trashcantrasher. Also, there are some incredibly cool looking comics that I wish I could understand. I guessed at the price, but it would seem to me that such a big thing would cost a lot to mail overseas. (KO)
C/O Chris Merk / Zotzenmuhlweg1 / 8120 Weilheim / Germany

BUDGET #2 / $1.50 ppd
8 1/2 x 11 - copied - 46 pgs.
Interviews with Spitboy, Still Life, Econochrist, Monsula, and Jawbox. The layout's good, and there're many pictures, which add to it's readability. Well done. (TM)
2334 Sebring Ave / Simi Valley CA 73065-2746

BUGS AND DRUGS #1 - $3 ppd to US, £1 to UK
6 x 8 - 16 pp - offset - English
Wow! This is fucking great!! At first glance I thought *Sick Teen* had risen from the grave! No, but the creators of *Skate Muties From The 5th Dimension* revive the filthy-minded tiny-scribbling collage/mosaic aesthetic. Articles about punk rock and alcohol are funny enough, but the margin antics are what makes this zine great. Also included are a board game, good comix...oh, just BUY the damn thing and giggle for at least a week. (EW)
POB BS 99.960 / Bristol BS3 1DD / UK

BUTTERNUT #1 / $1.25 ppd
8 1/2 x 11 - copied - 36 pgs.
Pretty basic 'punk' zine. Contains interviews with Belljar, Budget fanzine, GameFace, and Kevin O'Dea X-Dead Silence. Treading a well - worn path with chaos layout and atrocious spelling. Be interesting to see how they build on this issue. (TM)
2333 Spruce #4 / Boulder CO 80302

CARRY SMYTH #8 / 2 29¢ stamps
5 1/2 x 8 1/2 - copied - 12 pgs.
Small. Typewritten. Reviews. Cool story. Humor.. For only 2 stamps, you can't go wrong. (MW)
76 Sapphire Ln. / Franklin Park, NJ 08823

CHAIN LETTER #4 / $1 ppd
51/2 x 81/2 - xerox - 32 pgs - English
This zine wins the prize for printing an article on why not to get a tattoo. The rest is devoted to satirical articles illustrated by sketchy cartoons. Buy a few and pass 'em around. (NR)
PO Box 72671 / Las Vegas, NV 89170-2671

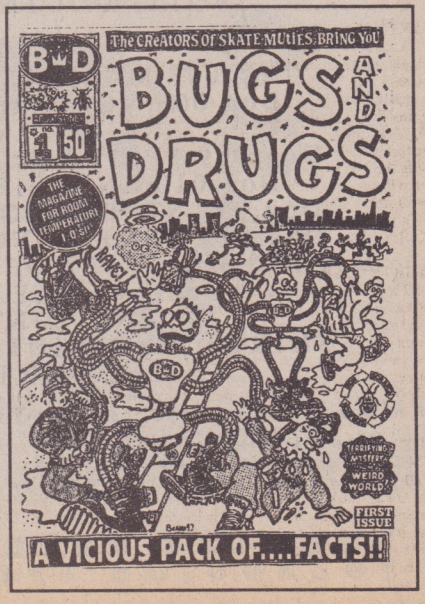
CLOSET MONSTER #3 / $2 PPD.
7 X 8 1/2 - Copied - 38 Pgs.
This zine has a decent layout, a few band interviews , editorials on euthanasia, gun control, nationalism, etc. and believes in D.I.Y. It also seemed to say that abortion reinforces oppression against women, which totaly pissed me off! (KP) Closet Monster / 11902 Lanner Place / Laurel, MD 20708

LA COSTRA (THE SCAB) #5 - 3500 pesos ($2) ppd (I think)
6 x 8 - 32 pp - xerox - Spanish and English
Bilingual (everything appears in both languages) skatezine from Mexico City. Show & record reviews, Rhythm Collision (cool band) interview, but mostly interviews with skaters that read like "I've been doin' switchstance stuff like, you know, feebles & noseslide double kink hardrails, nosebluntslides to 270 out, frontside and backside stuff lately". Oh. (EW)
La Costra, Presa #49 / Calle Sn. Jeronimo / CP 10200 Mexico DF / Mexico

DAGGER #15 / $3 ppd
81/2 x 11 - xerox - 36 pgs - English
The best parts of this zine are the interviews with Velocity Girl, Eggs and Monkey 101. The rest consists of long reviews of music and movies mixed with graphics of cult movies and wrestlers. Interesting. (NR)
Tim Hinely c/o Chris Knerr / 2001 Range Ave. #88 / Santa Rosa, CA 95401

DAMAGED ZINE #3 / $2 ppd.
7 x 8 1/2 - copied - 32 pgs.
A user-friendly midsize zine with a column on religion, book reviews, an ex-skinhead interview and weird fiction involving rats. Best of all, an insert of Paul Weinman's hilarious "White Boy" mini-zines. Essential. (TJ)
Box 9631 / Downers Grove, IL 60515

DEHUMANIZATION #2 - $2.50 ppd
8 x 12 - xerox - 56 pp - English
Are there a whole lot of *Profane Existence* clones coming out these days, or do I just have to review them all for some reason? These guys are lower-budget than their Minnesota cohorts, and seem a little less dogmatic and bloodthirsty (probably due to their fondness for dope and Crass). Rants, reviews, lots of art, well-done but with lots of "scary" Satanic imagery. (EW)
POB 20428 / Ferndale, MI 48220



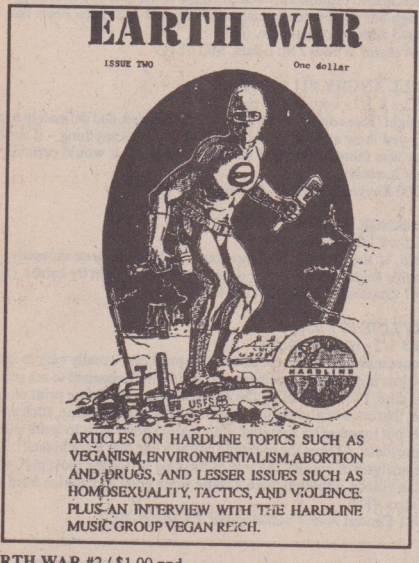
FANZINE REVIEWS

DIRT #2 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
At last, a DIY-looking zine that doesn't make me feel nerdy for having interests outside punk and protest. Film and fiction interviews mix well with record reviews and newspaper clippings. There's a lesson here: if you're an intellectual, it's always good to be open about it. (TJ)
Neil / PO Box 40668 / Albuquerque, NM 87196

DIXIE PHEONIX #3 / $1.00 ppd
5 1/2' x 8 1/2" - copied - 36 pgs
Personally, I'd rather read a zine by a bunch of Southern Rebel, born - again loonies like these guys than anything put out by East Bay punks. The main topics seem to be drug addiction, love, and the rise of the South. For some reason, I happen to like it, as it's not too badly written and is more twisted than the usual fare. I also must say that I agree with the article on "Love" and how we need more of it. (KO)
3888 N. 30th St. / Arlington, VA 22207

DRASTIC SOLUTIONS #6 / $3 ppd.
81/2 x 11 - offset - 36 pgs.
This excellent Canadian zine, in this particular issue, focuses on the tobacco industry and smokers in general. Along with informative articles on the dangers of smoking, interviews with Rorschach and Born Against (who have things to say about cigarettes as well). Die-hard smokers...read and be informed. (NR)
Paul Abrash / PO Box 664 Station 'C' / Toronto Ont, M6J 3S1 / Canada

DRINKING BATH WATER #2 / $1.00ppd.
8 1/2 x 11 - copied - 36pgs.
Great zine from Warrensburg. Includes a smell guide to the hamlet, humorous anecdotes about the Civil War era squat that the zine publishers live in, nasty tales from wood shop and worm stories. The interviews in this output are actually not boring. There's a pseudo interview with Henry Rollins, the jist of which is Rollins saying "You're wasting my fucking time" after being asked what he had for breakfast (even dumber than the sorts of questions I asked Jesus Lizard last ish) and nicer interviews with NoMeansNo, Helios Creed and Slack. (JD)
POB 94 / Warrensburg, MO 64093



EARTH WAR #2 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs.
Oh yes, make no mistake - this is a 'hardline' zine. Instead of taking the easy pan, lets have a look here. First, there's lots of great info on animal rights. Second, there's ill-researched and illogical essays against homosexuality and abortion, calling them "evil" and "unnatural". And thirdly, a statement of purpose that tries to tie this into one platform. Not only does this zine contradict itself in every argument, it's makers seem to have swallowed a movement hook, line and sinker, and will defend it no matter what. Seems cultish, even. These people aren't threatening, just ignorant, and they certainly don't scare me. They're their own worst enemies. (MW)
PO Box 17681 / Indianapolis, IN 46217

EIGHTBALL #9 / $2.50 ppd.
6 1/2 x 10 1/4 - comic - 24pgs.
Is Daniel Clowes a whore or what? Somebody calls him a "double assed bitch" in the letters page, and in *Eightball* I don't know if that's meant to be a insult or a compliment. The art, as usual is amazing, and the humor bitterly funny. All that aside I have my own reasons for suggesting that everyone visualize the man in awful pain for five minutes every day for the next month, some day I'll tell you why. (JD)
Fantagraphic Books / 7563 Lake City Way NE / Seattle, WA 98115

THE ESTHER RABINOWITZ GUIDE TO LIFE #1 / $1.00 ppd
8 1/2" x 11" - copied - 28 pgs
Well, it was worth reading for the piece titled "Shop Teacher", which was really funny. Everything else was either poetry and/or really serious, so I wasn't able to read it because some days that kind of stuff just doesn't work. Maybe that's really lame of me, but even if I did force myself to read it, I wouldn't be able to tell you if it's any good or not so you're not missing anything in that respect. Look, this is only a dollar, so get it just for "Shop Teacher" and then see for yourself if the poetry is any good. (KO)
2425 Lyndale Ave S Upper / Minneapolis, MN 55405

THE EXISTENTIAL VEGAN FLYER FAN ZINE #2 / "free in most cases, or 50 cents other wise"
5 1/2 x 8 1/2 - copied - 16 pgs.
This has got to be an April Fool's joke. I can't believe this thing actually exists—and that this is number two, no less! Kantian ethical inquiry, band reviews and HOCKEY. (Apparently "Flyer" refers not to flyers, but some hockey team). Is this one big Personals ad or what? Still, it's good to know this is legal. (TJ)
J DN / 7323 Bassano Dr / Goleta, CA 93117

EYEPOKE #3 / $1 ppd.
5 1/2 x 8 1/2 - copied - 48 pgs.
Besides the fact that there's a Bunuel still on the cover... Besides that fact that it has cute and friendly layouts... Besides the fact that there is a whole page dedicated to Chino Horde... They worship Tankgirl and therefore totally rule my world. (LH)
File Thirteen / PO Box 251304 / Little Rock, AZ 72225

F.O.D. MAGGOTZINE #3 / $8.00 ppd.
8 1/2 x 11 - copied - 78pgs. (double issue)
Okay it's as expensive as fuck but all I can say is wow! There is *so much* shit in here, from ramblings about R.A. Wilsonesque numerical synchronicity, to tattoos, memoirs from the days the editor was in the army and más otro! Besides I got it for free unlike you folks (hardee-harhar). The best stuff in here was the editors' article about the Process Church of the Final Judgement, a bizarre occult organization from early 70's London with an outpost in Toronto that George Clinton of Parliament was closely tied to (they worshipped both God and Satan). I liked the editors philosophy : anti-authoritarian, anti-collectivists, anti racist (be it white or black) and pro-individual autonomy. (JD)
Urania 235 / POB 136 Sta. P / Toronto, Ont. M5S 2S7 / Canada

FATHOMS BELOW #5 / $2.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
OK, so this guy owns a Mac and knows how to use it. He numbers his pages. It's a joy to look at. But that just doesn't cut it. This guy cranks out mediocre cartoons (that's being kind), and follows each strip with a detailed analysis of how fucking important he thinks he is. Hey, no doubt a lot of work went into this, but you've gotta be kidding me. The reason no one publishes these cartoons (except him) is because they suck. Sorry, but someone's got to tell him sooner or later. "Cutting edge" my asshole. (MW)
1320 NW 76th Avenue / Plantation, FL 33322-4740

FEAR OF GROWNUPS #1 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 32 pgs.
Claims to be a magazine "to endorse activities of support". Noble enough, but after reading thirty odd pages of band hyping, my overall impression isn't as favorite. Punk is more than buying records and going to shows, and there seems to be no balance here between producing and consuming. (TM)
2721 Midvale Ave / Los Angeles CA 90064

FUCK ME? NO, FUCK YOU! #1 / 54ppd.
51/2 x 81/2 - xerox - 20 pgs - English
This guy (who choses to remain anonymous) just wants to fuck things up. Articles list ways to make bombs and get revenge. Having read a lot of books like this published by Loompanics, I'm a bit jaded to give this a good review, but it's a good effort. (NR)
POB 4085 / San Diego, CA 92164-4085

GRUZLEMENT #4 / f2,50 ppd.
5 3/4 x 8 1/4 - copied - 28 pgs., plus some little ones stuck in - Dutch
This is so fucking punk that I don't need to be able to read it. LsWear these folks handpainted the 3-color covers, put a rubber band around them and let them sit in a dumpster for a while just for effect. Excellent research specimen of crusty zine culture. Send a $2 bill, with a funny hat drawn on Thomas Jefferson. (TJ)
Emiel / Soerabajastraat 55b / 9715 LR Groningen / Holland

HALF TRUTH #10 - $1 ppd (checks to Jeff Hughart)
8 x 12 - offset - 40 pp - English
"Humor For Your Bathroom". Much improved over last issue. Includes another hilarious installment in the story of irresponsible, drug-abusing ambulance drivers, beer reviews, Bukowski, Backwords, Quayle, Jah Wobble, poetry, cartoons, plus a true-life rape story in case you get to laughing too hard. If you live in SF or LA you can find them lying around for free. (EW)
PO Box 931013 / LA, CA 90093

HANLEY NEWS #7 / señd, like, a buck
8 1/2 x 11 - copied - 14 pgs.
Small-ish fanzine here with good musical coverage. Reviews, cartoons, Comb interview, hate mail, and a cool rant on punk sellouts. Worth seeking out. (MW)
7781 N. Avenida de Carlotta / Tucson, AZ 85704

HEATSEEKER # 9 / $1.00ppd.
7 x 8 1/2 - copied - 22pgs.
The *Buzzkill* of the Pacific North West, only slightly nicer. Included herein is the sage advice of not fucking with people unless your willing to be fucked back with (humorously told), hilarious band interviews including NOFX and Citizen Fish with the theme being "describe a time when you were beat up," the best answer being Jeff, the guitarist from Fifteen, describing getting beat up by dwarves at Dennys. Also we have a columnists' litany on who he thinks needs to be exterminated "sensitive" drum circle, new age poet types; people from the East Coast; experts; Cybernerds and their daddy Billy Gibson; ect. (JD)
POB 674 / Ashland, OR 97520

HOT LUNCH #3 - 25 cents & 2 stamps
6 x 8 - 26 pp - xerox - English
Riot Grrls putting together a series of one-page collages with to-the-point rants pasted onto them. "We will ignite our youthful sex energy and turn it against your rotting industries!" Very cool. (EW)
5255 Bothe Ave / San Diego, CA 92122

HUNGARO #1 / $1.00ppd.
5 1/2 x 8 1/2 - copied - 24pgs.
Put together late at night by an editor strung out on caffeine in an Olympia apartment the sloppiness of this zine can be forgiven. There's writing about adventures on Mexican mass transit "most Mexican bus drivers are from hell and want to take as many people as they can back with them" I paraphrase though I don't think this should be taken as a racist statement. Also some stuff on Mexican snuff tabloids and the differences between the way that North Americans and their southern neighbors look at death. Above average. (JD)
504 East 4th Ave #4 / Olympia, WA 98501-1111

I THINK I'M RETARDED #1 / $1.00 ppd
5 1/2" x 8 1/2" - copied - 20 pgs
I think so, too. This is pretty illegible although if you're a big fan of the Meat Puppets and Jesus Lizard, you might want to try to read the interviews. (KO)
PO Box 12211 / San Luis Obispo, CA 93406

IN THE CORNER #1 / two stamps
5 1/2" x 8 1/2" - copied - 24 pgs
Pretty unremarkable, except for the neat thing on wierd messages etched into records. Short, personal pieces and a piano lesson. I think that's about it. (KO)
300 Stirrup Ct. / Santa Rosa, CA 95403

INDECISION #3 / $2 ppd
81/2 x 11 - xerox - 52 pgs - English
Totally sXe. Interviews including topics such as regular edgers and Krishnas, people who have strayed from straight, different musical styles and how lacking SF is in straight edgers. Good photo reproduction of many bands jumping and screaming. The only thing a bit weird is the Indecision t-shirts. Huh? (NR)
Dave Mandel / 23391 Mulholland Drive #430 / Woodland Hills, CA 91364

INDUSTRIAL STRENGTH #2 - $2.50 cover price, no mailorder info
6 x 9 - 34 pp - offset - English
Stark high-quality black & white graphics set the tone for this industrial/experimental music zine from the Midwest. Interviews with Consolidated, KMFDM, Meat Beat Manifesto, more, plus comics, reviews. (EW)
POB 541 / Dekalb, IL 60115

JOURNAL OF MENTAL SCATOLOGY #23 - free w/ 2 stamps
8 1/2 x 11 - copied - 26 pgs.
Yep, that's what it is all right. Nice bugs and clippings. (TJ)
POB 12370 / Fort Worth, TX 76121

JUST THINK CONTORTION #7 / $1 ppd or trade
81/2 x 11 - xerox - 18 pgs - English
Punk skate zine with an attitude! Sean cranks out xerox-style skate photos along with reviews, interviews and accounts of trips he has taken to see bands. Interesting to see what's going on in Kalamazoo. (NR)
Sean / 1413 Douglas Avenue / Kalamazoo, MI 49007

LOVE & ROCKETS #39 / $3.25 ppd.
8 1/2 x 11 - comic - 36pgs.
Well nothing comes close, except once in a while D.C.'s *Sandman* (and no, corporate comics don't always suck). The Hernandez Bros. funny/sad and almost chillingly subtle explorations of the lives of their characters have yet to become boring or false. Every issue the artists play maestro, throwing in new details about the homeboys, cholos, crazy women, ect. that inhabit these pages, progressively making the reader more engrossed in what's goin' on. This ish. concludes the *Love & Rockets* storyline. (JD)
Fantagraphics Books / 7563 Lake City Way NE / Seattle, WA 98115

FANZINE REVIEWS

MASHOCHISTIC SUBMISSION # 3 / $2.00ppd.
8 1/2 x 11 - copied - 60pgs.
Last month I said something general about women to Suzanne Bartchy to which I got a deserved and hearty "fuck you!" This month I got yet another anarcho/feminist zine in the mail which included generalized statements about men of the sort which I hear many women make regularly. I'm ready for my own fuck yous sister! You want to fight sexism wean yourself from double standards, like bitching about men's simplistic generalizations before making your own (you know, "all men are potential rapists", "men just *don't* understand," "men can't relate to the emotional"). People are a little bit more complex than that and that includes men too and assholes don't have a single gender. Gender politics aside, the ladies' room ragging was funny like 7 Year Bitch lyrics and this is, overall, a well-rounded, more than just fem. zine. (JD)
8719-80 Ave. / Edmonton, Alta T6C OT4 / Canada

MONSTAR #9 / $6.00 ppd.
7 x 8 1/2 - copied - 112 pgs.
This is the ninth installment of JD's zine, curiously titled "Monstar". Hmmm. Bruce La Bruce takes every opportunity he can to be as *egoiste* and self-promoting and self-parodying as possible. Included in this action-packed adventure are: lovely *Beverly Hills 90210* teen slut drawings, great "anonymous boy" cartoons, Paco y Pino toilet sex photos, skin pansies, *Sassy* piece, stories, dishing and then some. Also included are more punk celebrity pin-ups than you could ever want, including Ben Weasel, Gary Floyd, Laura Sister Nobody, Donny the Punk, and, most importantly, Deke "I.V." Nihilson. They range from shocking to hideous, and, like the content herein, not intended for the faint of heart. It's way expensive, but it's quite thickerous. Essential! (MW)
Bruce La Bruce / PO Box 386 / Station "B" / Toronto, Ont M5T 2W2 / Canada

MUDFLAP "Sex, Bikes, and Punks" $1.00 (two stamps)
7 x 8 / 1/2 - copied - 40 pgs
This is a really neat zine based around bicycles, the stories mostly involve them at least. Great photos, stories, silly stuff, San Francisco and New York stuff too. Highly recommended, no checks please! (JL)
666 Illinois / SF, CA 94107

MURDER CAN BE FUN #14 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
If you don't get this, you don't get nothing because this is the funniest zine I have ever read. Issue after issue of laughter in the face of adversity. Never fails to please. It's sick, sure. But it's intelligent and proves the point that there ain't nothing you can't laugh at. (LH)
John Marr / POB 640111 / San Francisco, CA 94109

NAKED AGGRESSION #6
8 1/2 x 11 - copied - 55 pgs.
This issue's pretty diverse. There's an interview with a cop, the young punkers in the band Old Skull, a metal band, an alternative band, and a bunch of articles/essays on suicide and one against racism. There aren't many graphics and most of the ads are for metal bands. (KP)
Hunt Publications / PO Box 226 / Bensenville, IL 60106

NAKED CITY #11 / 29¢ stamp
51/2 x 81/2 - xerox - 24 pgs - English
You might not pick this up if you aren't into skating, but you would be making a mistake. Inside is not only stuff about skate contests and such, but interviews with GG Allin (with - ugh - pictures) and Comb, reviews and a strange article about guys picking up girls at a mall. (NR)
Seth / 4632 Amesbury #142 / Dallas, TX 75206

THE NIHILISTIC FUNZINE #.75 / One stamp
5 1/2 x 8 1/2 - copied - 40 pgs.
What's to know about Baltimore? Freak Beans and the Commonwealth and Citizen Fish (whenever they happen to be in the neighborhood). Though nothing too groundbreaking, all the bands are pretty cool and can go off on some otherwise beat subjects. Nice looking for what appears to be the first issue. One complaint, the Commonwealth interview is printed so tiny that my old eyes can't read it. (LH)
Todd / 6029 Arizona Ave. / Baltimore, MD 21206-3805

NO ONE KNOWS ANYTHING #1 / $1.00ppd.
5 1/2 x 8 1/2 - copied - 28pgs. (English Pole zine)
I'm trying to read more of these Eastern European punk zines, especially the English ones since I don't know any Slavic languages. Shit, Eastern European reality is punk rock reality. There's a long article about how the Catholic Church has been effecting life in Poland without the Communist Party to keep them in check, making the Polish parliament very theocratic in nature (the editor asks why Lech Walsea had to promise God to be a good president instead of the Polish people). Interviews with Trottel, NoMeansNo and Polish environmentalists the Green Brigades. (JD)
Michal Halabura / POB 224 / 41-900 Bytom / Poland

NO SANCTUARY #3 / $2 or $3 airmail
51/2 x 81/2 - xerox - 24 pgs - English
Find out what's going on in the Swiss-German speaking part of the world by way of reviews of European zines and musical releases. Also find an interview with Jenseits Der Ordnung, an explanation of the Spanish collective Fobia and some rather crude comix. (NR)
c/o Resistance Productions / POB 426 / 8026 Zurich / Switzerland

NUTHING SACRED #5 / $2.00
8 1/2 x 11 - typeset - 51 pgs.
A fanzine of sometimes quality. The worst thing about this issue was the overlong description of the ediotor's acid trip at Venice Beach, the best thing was the very, very interesting interview with the legendary Nick Zedd, who, along with Richard Kern, pioneered the NYC Cinema of Transgression. Zedd, long believed to have been dead from trichinosis, pops up alive to discuss his life and such of his works as *Whoregasm*, *I Thrust in You* and *I Shit on God*. Focus seems to be on underground artists rather than muscians. (JD)
Plenty of addresses, only this zine's is not one of 'em

OI BOY #3 / 50¢ ppd
5 1/2" x 8 1/2" - copied - 16 pgs
Well, this is kind of cute. A man who won't eat aborted fetuses, and how one can go about choosing their sexual orientation, and little odds and ends. (KO)
315 San Leandro Way / San Francisco, CA 94127

THE PAUL EMIL EXPERIENCE #3 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 48 pgs.
Sorta hard to explain. Emil seems to be more of a state of mind than a fanzine. At the same time, all the standard stuff with rants and band stuff (well, stuff on Heroin anyway). Important information on yeast infections, compact discs and where Mexico is... Hmmm.... Fun. (LH)
33 Jefferson Ave. / Kearny, NJ 07032

PEOPLE UNDER NO KING (P.U.N.K.) #3 / $2.50 ppd
8 1/2" x 14" - copied - 40 pgs
This is easy to review. All it is is tons of live photos of dozens of bands playing around the Bay Area from '85 up until recently. I'll list a few of them just for fun - Agression, Bad brains, Blatz, Chumbawamba, Dead Kennedys, Econochrist, Filth, Go, MDC, Monsula, Ramones, Verbal Assault - 60 bands in all. The pics look good, especially considering they're photo copied. (KO)
2163 43rd Ave / San Francisco, CA 94116

PROFANE EXISTENCE #16 / $2.00
news paper size - 24 pgs
Red white and blue front page, looks like some thing other than what is is, for what it's worth. Lots of ads, lots of punk rock slogans and symbols. Has quite a lot of information on political issues, reviews o'rama. (JL)
POB 8722 / Minneapolis, MN 55408

RAGNAROK #14 / $2.00 ppd
5 1/2 x 8 1/2 - printed - 36 pgs.
Cool 'local' fanzine - try to maintain a focus on the Cleveland scene. Printing is great - really well done. This issue contains an editorial about an ongoing arguement with Tom Hazelmeyer, interviews with Seam, reviews, news about Scat the distributor turning into Scat the store. Great feature on cartoon character skulls. (TM)
POB 5054 / Cleveland OH 44101-0054

REAPER'S HARVEST #4 / $2.00ppd.
8 1/2 x 11 - typeset (glossy cover) - 32pgs.
This periodical covers horror films, fiction and bands whose themes lean in that direction like Haunted Garage. They've got a good sense of humor (necessary with this subject) and the interviews are pretty funny (even the Gwar interview, a band whose interviews often are disappointingly bland). The submitted fiction wasn't that chilling (redundant sex and death, no vision) and while the *Really Bad Horror Movies* column is a good idea I'd rather hear about really good horror movies. Ultimately we're talkin' a fair but un inspiring fanzine. (JD)
POB 18172 / Philadelphia, PA 19116

ROCK OUT CENSORSHIP / #9 / $1.00
News paper size - 24 pgs
Cramps, Corrosion of Conformity, GWAR, Ice T, Megadeath, Prong , Sister Souljah. News and information with an anti-censorship theme. (JL)
POB 147 / Jewet, OH 43986

ROTTEN FRUIT #19 - $2 ppd
6 x 8 - 48 pp - xerox - English
Nice effort by some folks from central Ohio. Thoughtful personal/ political essays, fiction, really good art. Interviews with recyclers and art gallery curators (a refreshing change from the usual interviews of bands, bands and more bands), plus Amnesty International info. Better than eighteen dogma-spouting "fuck shit up" anarcho-zines. (EW)
816 Coss Cir / Westerville, OH 43081

SAPROPHILE #1 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 84 pgs.
Eric Landmark is not only an excellent artist, but an excellent writer as well! His articles are very, I repeat, very interesting, scholarly, and thought provoking. He writes about Jim Jones, tuberculosis, Buster Keaton, Josef Goebbels, and many other topics as well. The layout and graphics are superb and have their own unique style. I highly recomend this zine, it will be well worth your while! (KP)
Eric Landmark / 714 E. Johnson / Madison, WI 53703

SECOND GUESS #4 - $2.00 ppd
6 x 8 - 40 pp - offset - English
Nicely produced, well laid out and easily readable, but not much in the way of content. A product of middle-class suburban posers who put lots of people down but never admit to actually liking anything. They're threatened by feminists and scared of poor people. "Scams" along the line of "fill out job applications with names like Harry P. Ness". You know there's a problem when the Mykel Board interview contains the most intelligent comments in the zine...well, there's your review from the "politically correct thought police at MRR", assholes. (EW)
POB 9382 / Reno, NV 89507

SECOND HAND ARMAGEDDON #? / $1 ppd?
8 1/2" x 11" - copied - 20 pgs
Cool name, cooler cover. The interviews here are pretty long and good. First there's a long talk with a woman from a group called Marylander's Drug Policy Reform, then one with a man with Chesapeke Earth First that is accompanied by some Earth first literature. A short Annapolis scene report and the rest of the space filled with politically correct literature that I've seen in about a dozen other zines. Please ignore me if I sound like I'm tired of that sort of thing - I can wholeheartedly say that to someone who is interested this will be immensly appealing. (KO)
169 Old River Rd / Arnold, MD 21012

SKY FLYING BY #2 / $1.00
5 1/2 x 8 1/2 - copied- 44 pgs
Has interviews with Buzzkill and Jesus lizard. Has some decent effort but mostly cut and paste layout stuff with bit and pieced together pages. Could use more depth. (JL)
700 Commonwealth Ave / Box 3310 / Boston, MA 02215

SLAM #1 / $1
81/2 x 11 - xerox - 20 pgs - English
Reprints of articles, reviews and a bunch of classifieds and ads make up this zine. While not bad for a first issue, it should be interesting to see if the second issue holds what the editors promised-better and more. (NR)
Slam / PO Box 22861 / Alexandria, VA 22304

SOAP SCUM #1 / $1 ppd.
8 1/2 x 11 - copied - 40 pgs.
This zine has lots of interviews with mostly foriegn hardcore and grindcore bands. The interview Q's could be more interesting, but the record reviews make up for it. There's some neat political cartoons and artists can send in their comix and they'll get printed for free! (KP)
Jason / POB179 / 539 Queen Anne Av. N. / Seattle, WA 98119

SPEED KILLS #3 / $2.00
8 1/2 x 11 - offset newsprint / 82 pgs
Interviews with Rocket From the Crypt, and Wimp Factor 14. Some stuff on cars. Kind of looks like Flipside, lots of ads. (JL)
POB 14561 / Chicago, IL 60614

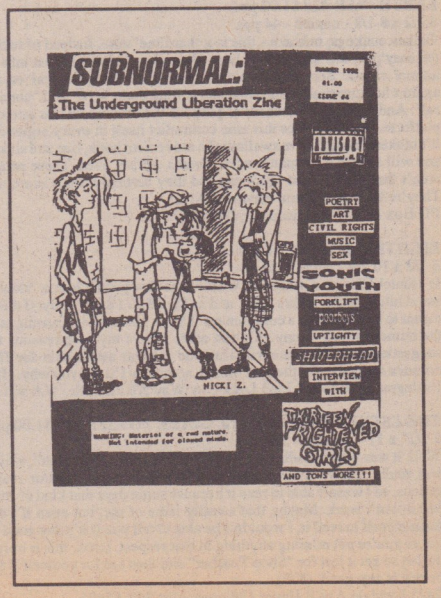
SPLEEN #1 / $2.00 ppd
8 1/2 x 11 - printed - 40 pgs.
A lot of reading here. Diverse mixture of material - a great "Notion of Ulysses" spoof on the Nation, record reviews, interviews with Uncle Wiggly, Lean-To's and a hilarous chronicle of a scammed appearance on a talk TV show. Excellent. (TM)
c/o John King / 25 Duncan Ave / Jersey City NJ 07304

ST. LOUIS #1 / $1 ppd.
8 1/2 x 11 - copied - 30 pgs.
I'm not sure if this is what it's called. Could be called "Love Slave" which is also prominently stated on the cover. Sloppy first issue with strange bits of personals, magazine cut outs and rants. Feels like it's printed with a fax machine. (LH)
75 Webster Woods / St. Louis, MO 63119

STILL ANGRY #11 / $1.58 ppd
5 1/2 x 8 1/2 - copied - 28 pgs.
Straight /hate edge zine. Definately opinionated, and definately angry. Enjoyed their attitudes - not afraid to confront anything - if straight edge was more of this and less emo rambling, it would certainly be more interesting. (TM)
16700 Kuykendahl #2304 / Houston TX 77068

STRANGE DAMAGE / ? / $1.00
5 1/2 x 8 1/2 - copied- 80 pgs
Hello, if the seeming presence (and or lack) of pretentiousness and genuine stupidity of this zine doesn't annoy you, then try harder. (JL)
3547 Causeway / Lancaster, NH 03584

STYZINE #9 / .75ppd.
7 x 8 1/2 - copied - 28pgs.
Sometimes if you read the sort of fine print that's really easy to ignore you just might find something, which is what happened to me reading this zine. I found, reading the excrutiatingly small fine print on page one, that once in a while an innocuous little xerox fanzine, such as this, gets put together by someone who really knows how to write and has some ideas. At least the principle editor's like that if not his staff. After his analysis of society the rest of the zine is, for the most part, about skate videos, although there's some some good bad advice from John Waters. (JD)
5021 Central Ave. / Indianapolis, IN 46205-1057



FANZINE REVIEWS

SUBNORMAL #4 / $1
81/2 x 11 - xerox - 20 pgs - English
Subtitled "The underground liberation zine", the staff consists of writers from all over but is headed by folks from Illinois. What people in San Francisco take for granted, Subnormal is trying to get out to the rest of the country. Music, civil rights issues, and S&M info can be found here. (NR)
POB 602 / Normal, IL 61761

SWERVE #2 / $3 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
The letters to the editor are illustrated by half-naked guys. The poems are illustrated by half-naked guys. The art and physical fitness articles are illustrated by half-naked guys. And I'll be darned if the pages aren't all stuck together! (TJ)
2655 Aldrich Ave. S / Minneapolis, MN 55408-1308

TASTE LIKE CHICKEN #1 / $2 ppd.
5 1/2 x 8 1/2 - copied - 64 pgs.
Wow, I don't think I've ever seen a DUH interview. No holds barred, the band tells all and what it's like living in the wake of their smash hit LP. Kinda ironic how they labeled a Nirvana photo as the Melvins. Lots of photos to keep this thang hangin' around my bathroom. (LH)
Jim Thompson (the famous writer? Probably not) 1115 Jackson St. / Red Bluff, CA 96080

10 THINGS #1 / free with a few stamps
81/2 x 11 - xerox - 20 pgs - English
This first issue has live show reviews, record reviews, interviews with Naked Aggression and a really really long interview with Steve Turner of Mudhoney. There isn't anything outstanding to separate this from other music zines, but you could change that by contributing something to it. Go ahead. (NR)
1407 NE 45th Street #17 / Seattle, WA 98105

TRUK PEZ #5 / 41.00 ppd
8 1/2" x 11" - offset? - 24 pgs
Now this was a fun one. It's the issue issue of the world's only politically erect zine. In here we have an article about Spit Boy, an interview with another - er - "all girl band" Inside Out, and just to ballance things out a bit, a review of a recent Dwarves show. I especially enjoyed the zine, book, and comc reviews. This zine has a sense of humor and is pretty cute without making me want to say that it reminds me of Cometbus. Now, don't get me wrong - I love Cometbus. It's just embarrasing to say that every cute, funny zine is like Cometbus. No, Truk Pez is uniquely cute and funny. (KO)
POB 1746 / Royal Oak, MI 48068

THOUGHT CRUSADE #1 / $1
8 1/2 x 11 - copied - 24 pgs.
Steve seems to be trying to create a sort of mini-MRR for straight edge America. I don't know the scene well enough to say if he's succeeded. Relatively little actual talk of drugs or animal rights—mostly "I don't preach" messages—but then my tolerance is high. Not bad. (TJ)
Steve / 444 Gail Drive / Nazareth, PA 18064

3 DEE #1 and only / $3 ppd
9 x 11 - xerox - 40 pgs - English
This UK zine mixes the best of both dance and industrial worlds with those of hardcore and punk. Mostly reviews and interviews, there might not be enough of each genre to interest each fan, but it's worth a try. (NR)
Steve L / 27 Springbank Croft / Holmfirth W. Yorks / HD7 ILW / England

TOO FAR #11 / $1 ppd
51/2 x 81/2 - xerox - 24 pgs - Engli
One-woman production with topics such as a recounting of a man's being raped, abortion, being harassed on the street and to top it all off, an interview with Jello Biafra. Quite PC. (NR)
POB 40185 / Berkeley, CA 94704-4185

TREADMILL #1 / $1.00 and 3 stamps
8 1/2 x 11 - offset - 28 pgs.
Extremely well done inspiring zine. Appearantly it's a meshing of talents from zine editors of Not Even and Keloid. A 50/50 effort that combines to make "a damn interesting read". Confrontational and in-depth interviews with 1.6 Band, Shadowman, Bikini Kill, and Juction, some of the best interviews I've ever seen (really!!!). The other highlight is the editorials; one heartfelt personal view on Krsna, and one painfully detailed experience with bladder infection testing. Best zine I've read in ages. (SB)
Daisy, (Chicks Up Front Posse!) / 8709 Fenway Dr. / Bethesda, MD 20817 or Adam / 1640 W. Grace St / Richmond, VA 23220

UNDERDOG #2 / $2 ppd
51/2 x 81/2 - xerox - 92 pgs - English
By far the best zine of the summer, Underdog doesn't mess around. There are just too many good articles (with a wide range of subjects) to list, and besides that, there are underground movie reviews and interviews. (NR)
Underdog Records / PO Box 14182 / Chicago, IL 60614

VAGINA DENTATA #2 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 84 pgs.
It's thick, it's tidy, and there's lots to look at. There is a delightful story about masturbating with an Evian bottle. Personally, I recommend Cobb Mountain for the ridges, but this is still exciting. The rest of this chunky zine is a "best of" tabloid stories from the last year or so. You know, cut 'n paste city. (MW)
Box 336 / 253 College St. E. / Toronto, Ont M9B 1R5 / Canada

VERA KRANT #15 / $2.00
5 1/2 x 8 1/2 - color offset - 28 pgs
Wow! looks neat with full color cover and all. This is written in Dutch so I can't read it but I'll comment on what I see. Interviews with The Nozems, Lung and Schramms. (JL)
Vera Costerstraat 44 / 9711 NV Croningen / Holland

VERA KRANT #16 / $2.00
5 1/2 x 8/1/2 - color offset - 28 pgs
Melvins, Monster Magnet. Lots of reviews. (JL)
Vera Costerstraat 44 / 9711 NV Croningen / Holland

VERA KRANT #17 / $2.00
5 1/2 x 8 1/2 - color offset - 28 pgs
Eddie Brains, First things First, Urge Overkill Creamers. Lots of reviews again. (JL)
Vera Costerstraat 44 / 9711 NV Croningen / Holland

VIENNA SAUSAGE #3 / .29ppd.
5 1/2 x 8 1/2 - copied - 16pgs.
Piss poor zine that tries for that oh so chick, elitist, scumbag, sarcasm drenched humor, so prevailent these days, but fails because unlike the folks at *Buzzkill*, who don't care if you agree with them or not, Mr. Sausage does. He starts out by shit talkin' all the poseurs who wear Misfits & "Nervana" shirts rather than advocating the "true" punk sound that the editor's into (ABC-No Rio HC). He's also anti-moshing (real punks bring fold chairs to gigs and politely clap after each positive song). At least the Misfits had style. Interview with Rorschach, good name but this zine likes them so I don't know. (JD)
4404 Jeannette Dr. / Metairie, LA 70003

VOID # "Things are smelling a different color" (oh how fuckin clever) - $2 ppd
6 x 8 - xerox - 50 pp - English
One article starts "This...is the first and only draft (yet another reason zines are cool; you can do that and it works)". Well, this zine suffers from an excess of that philosophy. They seem like cool enough people, and there's useful information here if you're going to Vega$ soon, but if you're not, spend the extra buck and get *Bugs And Drugs* instead. (EW)
PO Box 72671 / Las Vegas, NV 89170-2671

WHOREZINE #13 / $4 ppd.
11 x 8 1/2 - copied - 42 pgs.
Another issue of this cool publication for people either in the sex industry or sympathetic to issues of people in the sex industry or just ordinary people who need a few good sex stories. Issue 13 is the comix issue and the stories range from sexy to serious to funny. You'll never look at Hello Kitty the same... (LH)
2300 Market St #19 / San Frisco, CA 94114

WHOREZINE #14 / $3.00
11 x 8 1/2 - offset - 34 pgs.
A totally sex-positive zine for whores! No apologies for being interested in self-determination. They're not gonna hold your hand and explain patiently to your narrow little mind why it's so damn important to remove the stigma from prostitution. Maybe some basic human rights? Informative on a local and internatoinal level, oh, and shucks, a sense of humor too... (SB)
2300 Market St. Suite 19 / San Francisco, CA 94114

My apologies to anyone whose zines were reviewed late. We've been working with a large backlog. Also, John Lyon and Eric Wilson were not credited last issue and my further apologies. With the warmest of regards to you xerox toner freaks, Joe.

AMNESTY #1 / .50 ppd.
Covering animal rights, veganism and similiar views.
POB 25144 / Washington, D.C. 2007-8144

ANTI SOCIAL #2 / $1.00 ppd.
Complaints about the justice system, movie reviews and commentary on South eastern states.
Quantro / 49 Kent Rd. #2 / Upper Darby, PA 19082

BITCH #3 / 20 pgs.
Pussy cats and penises issue. It's not sexist because its women putting it out okay! Free condom inside.
POB 1114 / Eureka, CA 95502

BRAZEN #3 / Pay postage or $1.00 ppd.
Peace punks argue with fascist skinheads in the letters page. Some good art.
POB 281 / Chattanooga, TN 37401

DEAD END #1 / 2 stamps.
Poetry, politics & sarcasm.
POB 591 / Palo Cedro, CA 96073

LIBERATION #3 / .50 ppd.
Hand written interviews with the Winona Ryders and typed with Monsula. Your welcome Kelly.
1912 Electric Ave. / Bellingham, WA. 98226

NO MORE UGLY #4 / 2 stamps
Assorted poetry and art by Michael and friends.
POB 2019 / King, NC 27021

NO RESPECT #1 / postage.
G.G. Allin & Murder Junkies gig review, Eye Hate God interview, a picture of Hillary Clinton handling an adult toy.
320 Diane Ave. / River Ridge, LA 70123

NOTHING YOU'VE EVER HEARD OF #9
Just postage for price. This zine has changed it's format unless it's a different NYEHO. Green Day, record reviews.
c/o Dave Neeson / 1399 Ford Rd. / Lyndhurst, OH 44124

PSEUDO PSYCHO #2 / .75 ppd.
Article about Pame Smart, school teacher who alledgedly seduced a student and persuaded him to kill her husband.
Mark Turner / POB 1955 / Bluefield, WV 24701-6955

PSHAW #1 / $1.00 ppd.
I was going to say *Pshaw's* improving but this is a different zine named *Pshaw*. Punk philosophy from Donny the Punk included within.
POB 2382 / Janesville, WI 53547

RIDDIM #6 / $3.00 ppd. (?)
Looks great but this yank no spraken Deutch so if you do you might want to investigate. Lydia Lunch, Corrosion of Conformity and the Ex featured.
F. Huttig / Hügelstr. 83 / 6000 Frankfurt 50

RINSO #1 / .29 ppd.
Small newsletter size fanzine. Nuisance, Ben Weasel, Corndolly all feature.
POB 3411 / Dayton, OH 45401

SCUMAG #3 / $1.50 pdd.
In these days when family values are of such concern we have *Scumags* "family" issue with The Dispicables.
Andy F. / 6514 Pemwoods / San Antonio, TX 78240

SPEW #8 / 2 stamps.
Title changes with each issue. The styles of various bands are listed here plus an interview with Manfred Jones.
Lara Cohen POB 261 / Merion, PA 19066

SUCKERS #14 / $1.00 ppd.
Of course. Mark Hejnar interviewed, he's disturbovisions Frank Capra if it must be known.
1404 Leader Dr. / Killeen, TX 76542

URBAN RAG #14 / Free (with postage?)
Mostly reviews and a photo from the punk rock episode of Quincy.
POB 100270 / Brooklyn, NY 11210

VICIOUS HIPPIES FROM PANDA HELL #14
This is free y'all. Very basic interviews & record reviews not to mention pretty color paper selections.
POB 34 / Portland, OR 97207

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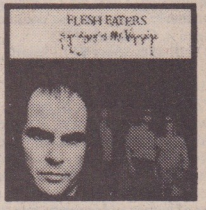
FLESH EATERS



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DON'T BE SCARED, IT'S JUST A SNIPER — Participants in Hoboken's summer Police Academy for kids gather around Officer Joe Mangin, who is disguised as a pile of weeds. Mangin, who a sniper for Hoboken's SWAT unit, used the costume to hide out in the underbrush during a SWAT demonstration on Wednesday. I ♥ NJ !!!!!!!!!!!!

NOTHING NEW For Sale by vermiform this month, but of distribution items: Heroin, 1.6 Band, Rorschach 7", Hausipungo, Hell NO, Avail, Paxston Quiggly, etc. send for catalog. Fear of Smell so on.

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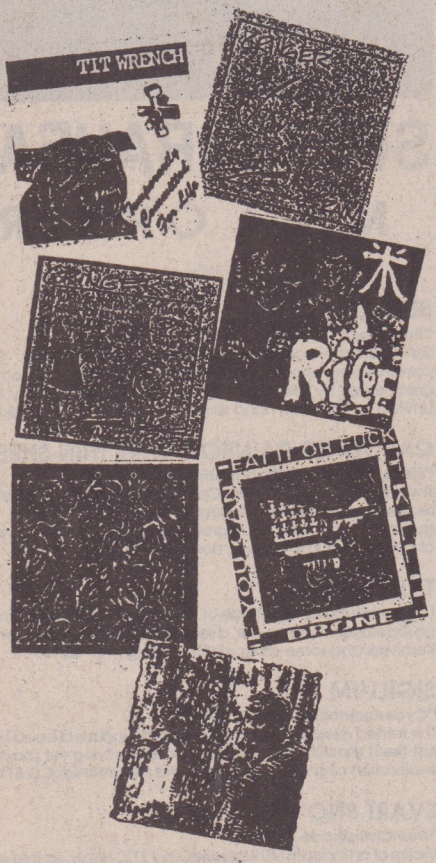

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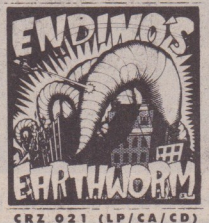

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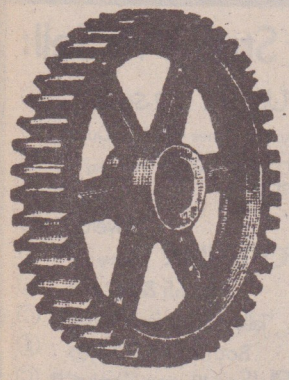

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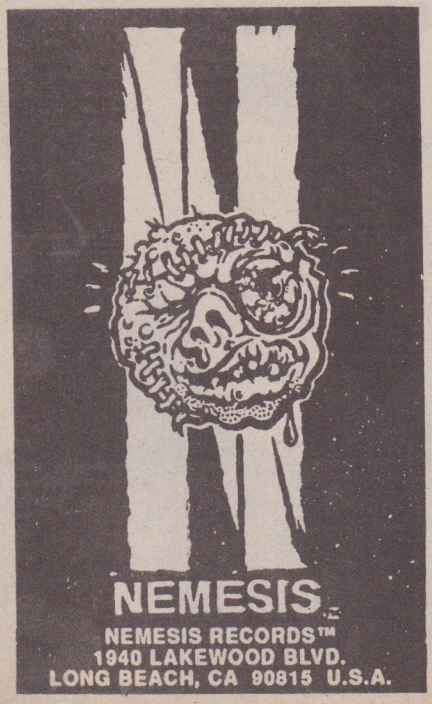

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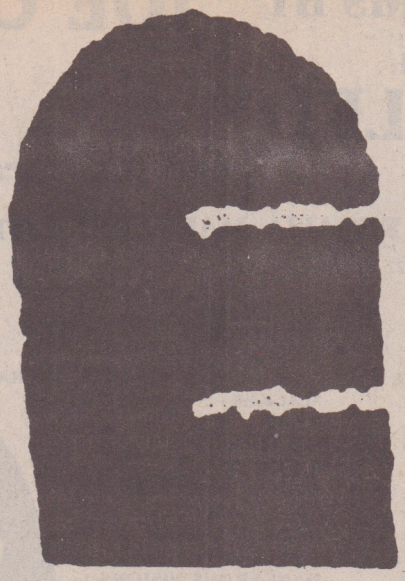

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IMF has changed its name to The Hidden. We are Belial, we are Moloch, we are an unhappy blowfly. P.O. Box 517, Algonquin, IL 60102.

I'M LOOKING FOR AN open minded teen, w/ m, student or ? who's not anti-gay, maybe bi or curious straight, for friendship. (In SF Bay Area) Also someone to go to the EMBARC with to watch the skaters, play SuperNES with, watch Nickelodeon shows, go hiking at the beach. Leave me phone to call you back at. Call (415)469-2033 'n leaven me a phone to call you back at. Pay phone o.k. Check it out. Ricky, c/ o POB 1382, 41 Sutter St., SF, CA 94104.

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THE HIDDEN used to be known as IMF, but, as all things must, they changed. It's still rock'n'roll, it's still very think. After all, it's not how bit it is, it's how thick. P.O. Box 517, Algonquin, IL 60102.

SEND ME YOUR FAVORITE SCAM: I am putting together a zine full of scams, so send me yours or write me about anything. Brian Lowit, Christchurch School, Christchurch, VA 23031.

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ANYONE WANT TO TAKE some personality tests or surveys? Anyone want to put something they created into a nifty zine? Anyone feel like getting in touch with some friendly oddballs? if so write to A.S.R., 38 Transit St., Providence, RI 02903. We'll send you what you need.

(X) ZERO BOYS guitarist needs money. I have 4 "80's" ep's, 2 "Vicious Circle" lp's and test pressings of both. Also Toxic Reasons "War Hero" 7", AOF "Wait "7". Highest bids to: Terry Howe, 4174 Green Blvd. #5, Naples, FL 33999.

POSITIVE THING ZINE! Open for your creativity. Write, draw, puke. Reviews, interviews, infos, etc. Positive Tapes: NS vol.3 compilation (punk, h.c., thrash). "Metal Sperm" compilation (newest YU HC, electro, noise) $5 ppd. Start Today, c/o Positive, Skerliceva 7, 21000 Novi Sad, Yugoslavia.

HEY KIDZ! Anybody have photos you've taken of G.G. Allin? And able to make reasonably priced copies for me? Coming soon: G.G. Allin & Vomitose! The two forces unite when he's released from prison! Skeeter, 3212 Birchwood, Wyoming, MI 49548

IF YOU ARE LOOKING for bands to appear on benefit compilations (certain topics) please write us for samples of music. Thompson's Disease is a band for the destruction of capitalism and factory farming. We do punk, twisted hardcore and some grind, so feel free. Thompson's Disease/6017 Charing St./San Diego, CA 92117. Anyone have the first Powerage 7"? Have trades or $.

I'D LIKE TO FIND somebody in Japan to trade records with. Easy. Just write to Marek, P.O. Box 728. Darlinghurst NSW 2010 Australia, and tell what Australian records you want.

SOMEONE IN THE U.K.: I'm looking for records by the Cigarettes, Fire Exit, the Need, Nuclear Socketts, Licks, Damned, Funeral Dregs, Transistors. They are all 45s. Trade for Australian records or cash. Marek, P.O. Box 728, Darlinghurst NSW 2010 Australia

PEOPLE FROM NEW ORLEANS. I'm looking for Graveyard Rodeo, Shell Shock and a hell of a lot more local bands from New Orleans. Send me your list and you'll get mine. I'll trade you two 90 min. tapes for every one of yours. Write Jack A., PO Box 3525, Stamford, CT 06905.

SET SALE: 100s of rare & not-so-rare 7"s including Ambient Noise, Avengers, Babeez, Bobby Soxx, Chosen Few, Detention, Fugazi, Halo of Flies, Ism, Kaos, Leftovers, Misfits, News, Plugz, Psycho Surgeons, Really Red, 'Snots, Thought Criminals, World War XXIV & loads more. Many previous prices discounted. Send SASE for list to: S. Green, 1443 W. Port-Au-Prince, Phoenix, AZ 85023.

22 YEAR OLD mortal female seeks vampyres, punks, anyone or anything who likes Marquis de Sade, The Cure, Ministry, most industrial and gothic bands, who are obsessed with cemeteries and tombstones, who love to write poetry, who like submissiveness and domination, who are into whatever. Anything dark, surreal, morbid. Seeking vampyres to suck my blood and mortals to fuck my mind! Write to Debbie, 1825 St. Elizabeth, Wilmington, DE 19805.

FESTIVE LIBERATED ZONE. Potluck Cafe open performance & poetry in Canoga Park every Thursday night 7:30-11:30 PM at Emerson Unitarian Church, 7304 Jordan Avenue near Topanga and Sherman Way. Contact John Landau, (818) 887-9144. Free, but $1-35 donation needed. Come hang out and party in the spirit of wildness, music and laughter! Join the DIY community organized anarchy!

FREE FLYERS I need to get rid of a huge stack before I go crazy. Robyn, 664 Cynthia, San Diego, CA 92069

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX–CASH ONLY!!!

HIGHLY WANTED! Shirts: Freewill, Release, stonetelling, Wishingwell logo. Send list...tape of Integrity on progression + shirt on victory! Any S.E. fanzine shirt wanted! Have plenty of trades. Send list. Serious people only. Write Hans J., Demeesterstraat 33 8800 Roeselare, Belgium. Phone: 32/51/240154.

WHAT'S YOUR FAVORITE beer? $perm ell zine is taking a poll, so send me your name, address, age and favorite beer and if you can guess my favorite beer you get some free stickers and shit. $perm ell, 440 Whitman #51, Goleta, CA 93117.

ONE BLOOD LP on Gern Blandsten Records w/ 24-page lyric booklet OUT now!! $6/7/9/11 ppd. US/Can-Mex/Europe/All Else. Also Merel 7" $3/4/5/6 ppd. out NOW!! Stores—I will deal direct and trade. Cash or MO to: Gern Blandsten Records, 305 Haywood Dr., Paramus, NJ 07652. Out soon: Rorschach 2nd LP and 1.6 Band 9-song LP.

DOG POUND new 7" EP "Counter Clockwise" out now! "Good natured, spunky, fast pop-punk with smart lyrics. It's as if Sloppy Seconds and the Dickies collaborated" —Bruce of MRR. To order send $3 U.S., $4 Canada, $5 world. Includes postage. Checks and MO's payable to Lorenzo Assuntino, well concealed cash to: Dog Pound, 25 Crescent Ave., Totowa, NJ 07512 USA.

BEYOND "No Longer At Ease." Cargo Records didn't pay royalties, so I got 'em to distribute for the band. Vinyl is limited! Vinyl or cassette $5/6/8/10 ppd. US/Can-Mex/Europe/All Else. Compact disc blowout: $7/8/10/12. Cash or MO to: Gern Blandsten Records, 305 Haywood Dr., Paramus, NJ 07652 USA.

HOW MANY ELEPHANTS CAN YOU FIT IN A BATHTUB? None. Send two stamps to: Chicken Farm Records, P.O. Box 234, Little York, NJ 08834.

LONELY 18 YEAR OLD FEMALE into violent beauty, chaos as freedom, grotesque dark night flighting and subjection thru poetry. Write and tell me about your dreams. Diane, 2622 Princeton Road, Cleveland Heights, OH 44118.

CARNAGE fanzine #1 - Downcast, 108 (Vic ex-Shelter, Beyond), Merel, record reviews and more. 26 pages $1 & one stamp if possible. Check or money orders are accepted, as well as cash, or trade of equal value. Send all inquiries to: Dan Magelnicki, 161 W. 31st, Bayonne, NJ 07002. (201) 436-1172. P.S. I'm looking for any baseball cards of Will Clark, any brand, any year. All I ask is that they are in mint condition. Send me a list. Thanks.

HARDCORE AUCTION. This is the final notice for this group. Approx. 500 7"s, 10"s, 12"s & test pressings. Mostly early '80s, U.S. including XClaim!, multiple early Dischords pressings, T&G, CFA, NA, SSD "Kids" & "Get It," SOA (green vinyl), etc. Also early Revelation, First Strike & many others. Send for complete list (stamp appreciated) to: Casey Jones, 1046 Valencia Apt. B, Costa Mesa, CA 92626, USA.

BANDS AND ZINES, I'm starting a mailorder distribution and will be distributing 7"s and small unknown zines. Please write & tell me your wholesale prices. Write to: Girlspunk-cookie Distribution, c/o Eric Bartoszak, 13411 Pitch Pine Ct., Chantilly, VA 22021.

KEVIN MALONE: You did not give us your address. Where are you? How much do we owe you? TPOS, 12 Mill Plain Rd., Danbury, CT 06811 (203) 792-1630

AIN'T TOO PUNK ENUFF or are we? New 7" record by The Guilt - "By My Own Device" and 16-song cassette. Each is $3 ppd. to: B. Hibbert, 240 Winona Ave., Washington, PA 15301. Sounds-like-Social-Raygun-Dü.

WHO IS GEORGE BUSH? Media manipulation by big business? Secret wars WHERE? Family values in 1930's Germany?! Learn the facts! Free list of articles private, non-profit person wants you to read. Alan, P.O. Box 24142, Santa Barbara, CA 93121

SICK OF waiting too long for your hardcore records from slow labels & mailorder services? Don't be stupid - buy 'em from me!!! I carry New Age, Victory, Inner Journy, some Revelation, independent labels, & mucho more, including demos, zines, CDs, cassettes, shirts, etc. And quick service to boot! Send stamp/IRC for current sale list to: Very Distribution, c/o J. Dudeck, 9 East Saylor Ave., Plains, PA 18705, USA. Peace.

ANARCHO-VEGETARIAN couple leaving California in October to travel the country. Want to meet people anywhere and everywhere. Also need information on where to see shows etc. Please write! Dawn and Mark, 3806 S. Flower #A, Santa Ana, CA 92707.

"DEREK AND THE DIRT! So Derek Hersch cool way to change flats and giving me a wrong address...already two times letters returned...I knew it from the stat that such an idiotic address was to good to be true." If anyone reads this knows the guy mentioned above tell him to write back to Geert, Groenlaan 29, 9506 Schendelbeke, Belgium.

THE BIG TAKEOVER's final issue-interviews with Aaron Cometbus, Todd Congelliere, and Rotten Fruit Zine. A post-issue review w/ lots of reprinted articles, letters, columns, lyrics, graphics, hemp, smoking, pictures, a silk-screened sticker-all for $1.50 ppd-and you can get a t-shirt catalog from the same address for a stamp. Scot MacDonald, Box 88, Smith Hall, Lock Haven University, Lock Haven, PA 17745.

VEX EP=$3ppd. Rockin' bouncy, political punk with chyk synger to knock yo dentures into George Bush's skull. SASE gets you a catalog!! Distributors, please get in touch! Neverendingvex.table PO Box 263, Colorado Springs, CO 80901-0263

INFINITE ONION #7!!!! 32 pages of stuff on LA riots, Alexander Berkman scams, sabotage, fighting nazis, drugs, "giving up", resources, news, a catalog + more for just $1.50 ppd. SASE + free catalog. PO Box 263 Colorado Springs, CO 80901-0263

ENGINE KID debut 7" available now! Three songs, soothing and heavy, numbingly beautiful. Limited pressing. Only $3 postpaid U.S.A. $5 everywhere else. Available from: Battery Records; 1218 Terry Ave. #309, Seattle, WA. 98101. Checks/MO'S payable to Greg Anderson.

ENGINE KID debut 3 song 7" available now! Painfully gorgeous. Enormous and anesthetizing. Hurry, limited pressing! $3 postpaid U.S.A., $5 elsewhere. Make checks/money orders payable to: Greg Anderson. Send to: Battery Records, 1218 Terry Ave. #309, Seattle, WA. 98101.

CHEAP PATCHES. We have a dozen designs and add about 4 a month. Also plan on expanding to zines etc. in the near future. We can do screenprinting for you. Stamp for a catalogue. Aaiiee! P.O. Box 26713, Mpls, MN 55426

SELLING MY MRRs: 14, 15, 29-$1.25; 17, 21, 23-26, 30-40, 42-$1.75; 43, 45-50, 52, 54-57, 59-62-$1.25; 66-77, 79, 80, 82-102, 107-$2.25. Buy whole lot for $125.00. First come first serve. All prices are ppd. Write: Jim Valentino, 101 Brentmoor Rd., E.Hartford, CT. 06118

WANTED: All of the Young Ones episodes and any Young Ones related memorbilia. Also need Tree People's 1st 7" and 12" on Silence and any Sebadoh. Jon Cade, 4324 Lockwood, The Dalles, OR 97058.

JAPANESE HC FOR SALE: Outo, Gauze, SOB, Lip Cream, compilations, etc... Also USHC at cheap prices. André Ivanoff, 23 Ave Francis Garnier, 94210 L.V.S.H., France.

WISCONSIN'S LOUDEST PRIMATES, Apeman, release "Shit Sandwich", Apeman's 13 tune tape available from 9 Ft Records. Contains 55 minutes of Apeman's HC funk punk rock & psycho tunes on one CR02 cass. Must be played loud. Guaranteed to piss people off. "Yea, life's an Apeman's 'Shit Sandwich'" says Apeman guitarist Mike Olsen, "You just have to oscillate it's tit a lot." To receive your "Shit Sandwich" from Apeman, send $4 plus 1 for S&H to Tortured Youth Productions, PO Box 11543, Shorewood, WI 53212.

A.S.I.J. 86/87 CREW: Seth, Chris P, Chris S, Teru & Peter, 5 years later and time is the longest distance between places. I'm still a tragic romantic, isolationist witch; yet more realistic, disenchanted with the whole system and any more baggage. Write to tell me what you are doing and how I can contact you. Jill, 944 Bayview Ave, Pacific Grove, CA 93950, (408)655-2380.

LOOKING FOR THE 7" of "I'm on Fire" by Chelsea and the 7" of "Get Over You" by the Undertones. Willing to trade of buy. Write to: Rush, 12 W. Willow Grove Ave., Box 130, Phila. PA 19118.

AVAILABLE IMMEDIATELY! "Sucking in the 90's" the LOVE GUTTER album! 21 songs, 61 minutes. CD and cassette only. $10.00 covers postage and handling. 7" E.P. still available, $3.00. Write to: Black Hole Records, 12 W. Willow Grove Ave., Box 130, Phila. PA 19118. Make check or money order payable to Jim Locascio please.

THE EASTERN QUILL issue one is out. What the fuck ever happens in Atlantic Canada anyway? Boring name but contains "reading with a critical edge." $2 ppd. Entropic Media Productions, 304 Bentinck St., Sydney, N.S., B1P 1G9 Canada.

FREE CLASSIFIEDS for a limited time. Reach the Atlantic Canadian scene. Also send us material, news clips, and music/zines to review. The Eastern Quill c/o Entropic Media Productions, 304 Bentinck St., Sydney N.S., B1P 1G9, Canada.

ATTENTIONS EXTRA SMALL PUNK ROCKERS: Trying to sell mens size 3 hole ox blood Doc. Martins & size 18 bitter jacket. Both in excellent condition. Best offer takes them. Fawn, 960 E. Lincoln Ave., Piscataway, NJ 08854.

HEY SEERSUCKER! Check out the new Soda Can 7" The Original Seersucker, Max. RnR #110: "a funky/jazzy All...sleeveless flannel music." This 7" is jammed with studio and live tunes! (on red or blue) only 4 bucks post paid to: Forefront Records, P.O. Box 1964, Hoboken, N.J. 07030 or write the band for interviews or newsletter at: box 21134 W-S, NC 27120.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!

FOR TRADE: Judge and Negative Approach new 7" bootleg. Looking for JFA 7"s, Together 7", Stalag 13 "In Control" (original), Ill Repute "What Happens Next? and more. Send your list to: Giulie Ropetto, via Falloppie 38, Padova 35100, Italy.

NIRVANA. Bleach LP on white vinyl. Only 1000 pressed. Excellent shape. Send bids to: Justin, P.O. Box 1812, Olympia, WA 98507-1812.

WANT TO TRADE records, tapes, flyers, or photo? I have mass hard to find shit of all four. Write. Jeff D-OT 5644 University WY NE #201 Seattle, WA 98105 If I lost your address before, please write again!

AM DOING A MAGAZINE that's mainly HC with a sk8 emphasis. Want interviews, ads and we also do record reviews. Ads: $2 1/4, $5 1/2, $10 full. Classifieds: $1 for 40 words. Magazine: $1 local, $1.50 not. Printed, 8 1/2 x 11. Also for help with bookings and such in Seattle or booking Seattle bands write! Jeff D-OT 5644 University Way NE #201 Seattle, WA 98105

SERIAL KILLER T-SHIRTS Have Lucas, Gacey, Gein, Fish, Bundy, Zodiac, Dahmer, Ramirez, Riverside, and Manson. New designs frequently. Send $15 (money order or cash only) per shirt. For list send $1 to: Killer Shirts P.O. Box 46191 L.A., CA 90046

SOUTH AFRICA. The truth. All you wanted to know but were too afraid to ask can be found out by asking 2 real South Africans involved in the underground (suppliers/distribution of zines, music, t-shirts etc.) Send us your thingy, we'll let you know if we can distribute it. Fuck... Just Write! Guaranteed response. Renato + Elli, P.O. Box 51465, Raedene, 2124 Johannesburg, South Africa

ATTENTION ALL BANDS, people, zines etc. New punk rock zine being put together in Penn. Need stuff to review (demos, 7's, CD's, whatever, zines, food etc., esp. Pennsylvania area!!) any contributions accepted also. Anyone who contributes gets a free issue, write for more details + ad rates. Thanx!! Jethro, P.O. Box 43, Indiana, PA 15701, donations accepted & welcomed. Thanx!!

TRADE ONLY! I have: Project X 7'(orig.), Wide Awake(Schism), Y.O.T. first 7' on Positive Force, Warzone 7'(2nd press), Y.O.T. "Yesterday!" 7' live boot, Crucifix "1984" 7' boot, Fugazi "Blackout" 7' boot, Stalag 13 demo 7' boot and more... I'm looking for MDC "Millions of Dead Children" 7', Stalag 13 LP (orig.), 4 Walls Falling 7', NYC "Together" 7' comp, SSD "Kids..." LP(orig.), SSD "Break it up" LP, early Italian HC records, Abused 7', Challenger Crew 7' and more. Inti Carboni, Via Del Boschetto 104, 00184 Roma, Italy. Taang! Records sucks; they rip off people and bands, Steve Ahead is Jesus.

DAGGER #15 OUT NOW! Interviews with Velocity Girl, Monkey 101, eggs and a Vomit Launch Tour Diary plus a ton of reviews. 36 pages, $3 ppd. PO Box 7605, Santa Rosa, CA 95407-0605.

LOOKING FOR ANYTHING by Citizen-X. Help me please! Moses Wendel, 96, Woodhill Rd., Newton, PA 18940 (215) 860-7219. Racism sucks, ska rules!

ANOTHER LOST SOUL alone in this industrial world. Please write to Asparagus Pilaf. A response is guaranteed. 5630 Iron Pen Place, Columbia, MD 21044

MOO COW ZINE needs contributions for #6. Bands, write for interviews. Ads are in trade. Face Value and Rich Whitford of RI please write. Champions photos from Syracuse needed. Moo Cow, UVM, L/C C, Room C321, Burlington, VT 05405.

SNFU - REAL MEN DON'T watch Quincy / Life of a Bag Lady. 700 pressed - yellow. $10 to J Schledewitz, 1038 Prince Rupert Avenue, Winnipeg, MB, R2K 1X1, Canada.

RECORD AUCTION - NEGATIVE APPROACH 7", S.O.A. "No Policy" EP, Iron Cross 1983 "Hated and Proud", Fugazi (Subpop), SNFU "She's Not on the Menu" 7" and more. Write J Schledewitz, 1038 Prince Rupert Avenue, Winnipeg, MB, R2K 1X1, Canada.

FOR SALE: Punk, Alternative, Death Metal, and Hardcore records, cassettes, CD's, and videos. Send for complete list, Matt O'Brien, 1574 N. Valley Rd., Pottstown, PA 19464.

ATTENTION: Punks! Skaters! Misfits! Skinheads! The Rejected Zine needs contributions, on anything and everything. Including poetry, articles, reviews, artwork, we need everything and anything. Writen material should be typed. Free classified and personal ads. Send all to Dizzy, c/o Punk Rock Eternal, 72 Sarah Ln., Middletown, NY 10940.

RARE RECORD SALE: punk collection, all original. All super condition. Radio DJ with material from the late 70;s to present. Fourth list is now out. Fifth list is in the works. I still have hundreds I haven't sorted through. Send SASE for my list (with your requests). Send to: I Wanna, PO Box 166, Dept. MRR, Wright Bro. Sta., Dayton, OH 45409.

I'M LOOKING to unload buckets of amrep/sub pop/etc., including Blood Circus, first 5 dg&fiths, early loser singles club, autographed Sonic Youth on Forced Exposure...ad naseum. Will also consider offers for a bulk order at discount. Drop a line: Proaccino, 34 Pequot, Port Washington, NY 11050.

THE SLOBS "Who Really Cares" 7" EP — 8 songs of early style punk available for $3 ppd. U.S./$4 Foreign. Vendabait "Crushing My World" 7" still available (same price). Centsless Productions c/o Andy Bussing, 5945 Monticello Ave., Cincinnati, OH 45224.

FELLOW FAGGOT PUNKS Listen: looking to meet other Gay, Bi, and Lesbian punks through the classifieds. I'm starting a publication called "Alternative Punk 'Zing." If you're interested send $6.00 ppd. plus your ad to: Dizzy, c/o Punk Rock Eternal, 72 Sarah Ln., Middletown, NY 10940.

17 YEAR-OLD female, looking for people to write to. Not a punk or a skin. Into ska and other stuff too. Bosstones, Skankin' Pickle, Opeation Ivy, Specials, LGB...Alice Donut, The Urge, Sweet Lizard, Beastie Boys, Helmet...Also into moshing and skanking. Hay I'm easy to please, so write me. Elie, 2346 N.E. Parvin Rd., KC, MD 64116.

PSHAW 'ZINE #1 is chock full of swell stuff and costs a dollar. Write today and ask Taco Eddy about our line of quality footwear. Fifth man #3 is $1 too. POB 2382, Janesville, WI 53547-2382. Foo Giants!

WANTED: SKA and ska tinged bands for homeade homedubbed comp. to let unknown ska bands get publicity. Contributors get free copy. (Not a scam just D.I.Y.) Skankersore c/o Moses Wendel, 96 Woodhill Rd., Newton, PA

'ZINE EDITORS: Please send copies of your fanzine to Karma Lapel, a new 'zine review 'zine. Most recent issue and personal review letter in trade. Karma Lapel, c/o Hedge, POB 5467, Evenston, IL 60204-5267. Network the small press!

ANYONE INTO DEATH in June, Current 93, Rimbaud, Truth, Madness, Beauty, tape trading, 3am hell, bliss surviving, apocalypse watching, please get in touch. We haven't much time left. Dave Grave, 14 Rundel Pk. #4, Rochester, N.Y. 14607

ARE YOU LOOKING for rare punk records from bands like: X-Ray Spex, Subhumans, Blitz, the Dickies, Misfits, Bad Religion and hundreds more? Then send two stamps for a huge catalog of records, tapes, CDs, shirts, stickers and badges to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, CA. 91701. If we don't ave what you want, we'll steal it!

RECORD AUCTION-Best offer gets these records. (all are 7") Babes in Toyland-SubPop, Dinosaur Jr.-SubPop on ultra rare pink vinyl, Dwares-SubPop with pin, Misfits 3 Hits from Hell, L7-SubPop, Melvins/Nirvana split, Wedge-Simple Machines, Helmet-1st AmRep, Poison Idea-SubPop and plenty more. Send want list and offers to Dave S., 11 Hickory Lane, North Brunswick, N.J. 08902 or call (908) 937-9425.

PROMO PRE-PACK Zines and stuff $3. zines and stuff and tape $5. Zines and stuff and your choice of 3 tapes or LPs $10. Let me fill your box up. No checks. L&L, 3712 16th Ave., Kenosha, WI 53140.

QUIT YOUR JOB, travel instead, buy weapons, booze & drugs after you sell me your records...I am in need of the following magic discs: Abused "Loud & Clear" 7", Stiff Little Fingers "Suspect Device" 7", Rude Kids "Punk Will Never Die" 7", Articles of Faith "What We Want is Free" 7", Articles of Faith "I Got Mine" 7", Viletones 7", The Dicks "Hate the Police" 7", Halo of Flies "Rubber Room" 7", Negative Trend 7", Negative Approach 7", Varukers "Another Religion Another War" 12", Dicks/Big Boys split LP "Live at Rauls" Send all info to: Freddy the Bastard, P.O. Box 14932, Gainesville, FLA 32604.

FAMOUS HARDCORE back issues feature #3 Psycho, #4 Negative Approach, #5 Sons of Ismael, #6 Impulse Manslaughter, $1.00 Ea ppd. Outside US/Canada add $2.00 airmail. Craig Hill, 220 Standish #1, Redwood City, CA 94063. Cash only.

FOR SALE: (all these records are originals) NYC hardcore "Together" 7" (yellow $15), The Abused-7" ($25), Antidote-7" ($25), Gang Green "Sold Out" 7" ($20), Last Rights 7" (Hitler sleeve! $20), Straight Ahead-12" ($20), Blitz-7" 's ($15 each), Unity-7" ($15), Sheer Terror-7" (Live $20), Rest In Pieces "My Rage" LP ($20), End The Warzone-7" ($17), Negative Approach-7" ($25), Youth Brigade "Possible" 7" ($25), Iron Cross both 7" 's ($25 each), Warzone-7" (1st press. $15), Misfits "Bullet" ($30) "Halloween" ($30) "Live" ($20) + ton of stuff! (All prices are ppd.). Send your want list. Write to: H.P., 37 Allee de l'Arleq., Apt. 7013, 92000 Nant., France.

SUPER LONELY 19-year old College boy seeks pen pals from all over. I'm into NYHC, Bosstones, Sloppy Seconds, Prong, more. Age, sex, race unimportant! All letters answered! Write: Erik Wempa, Hickory 212, PO Box 1200 Johnstown, PA 15907-1200. Please write and make this trendy hell easier to deal with!

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!!

BANDS, LABELS, and writers-10 Things fanzine is looking for info, interviews, and music to review. We are alos looking for cartoonists and artists, send all submissions to: 10 Things, 1407 NE 45th St. #17, Seattle, WA 98105. Issue #1 is free with 3 stamps, it features Naked Addression, Mudhoney, Satan, and tons of reviews. We want your input, not your money. Peace and punk.

WANTED-science fiction and fantasy toys, i.e. Star Wars, superheroes, robotech, etc. will buy or trade. Also looking for Integrity cossingle and Freewill (lp, test pressing). Doug Burk, 705 East Park Town Place, 2200 Benjamin Franklin Parkway, Philadelphia, PA 19130. 1-215-568-5046.

ATTENTION!!! Out now, Poetic Piss #2 and #3. Cost-$1.00 each plus two stamps. Also Cascading Nightmares #2. Cost-$2.25 plus two stamps. Not sure? Feel free to write. Rt. 8 Box 1257 Lexington, NC 27292.

HELIOTROPE BONAPARTE needs a big, ball of words from you. So if you are a bee named Joe or just plain peanut butter and jelly write: PO Box 795, Middleberry, VT 05753.

FOR SALE: Iron Cross-"Hated & Proud" 7"-$40.00. Chain of Strength-"True Til Death" 7"-$25.00. Gorilla Biscuits 7" (first press)-$25.00. Septic Death LP (clear vinyl) $20.00. Insight 7" (Soul Force) $15.00. Link Oi! comps & more-Spike, 8221-F Pineville/Matthews Rd., Charlotte, NC 28226.

GAY BLACK, 27, very independent thinker, looking for soulmates. I love horror movies, people with powerful inner worlds and vision; post punks, wavers or just interesting, disturbed, outlandishly unique personalities. My hobbies are music and art, I'll write to anyone. I'd like to know more about the Seattle, Vancouver area. Clarence, 511 Woodward, #106, Austin, TX 78704.

SOAP SCUM punk fanzine $1.00/$3.00 foreign. Bands send your stuff for review, also write if you're intereted in the ad rates. See review in this issue. Jason, Box 179, 539 Queen Anne Ave. N, Seattle, WA 98119, USA.

BLISS LEAVES ME numb with melancholy, I phase out on groups like Xymox and Cocteau Twins. I'm ultra-romantic with independent ideas out the ass. I'm gay, black and very lonely. Would die for a real friend or someone to love. I'm extremely artistic and open minded, average looking and athletic. Clarence, 511 Woodward, #106, Austin, TX 78704.

KILL YOUR RAPIST-I want to communicate with humurous yet serious-as-fuck militant anarchists and anarcha-feminists who just want to write or to exchange ideas on direct action, organizing, or just plain old fun pen-pal shit. Write to: Abby, 328 Seventh Ave. #271, Brooklyn, NY 11215.

MUSICIAN OF NIGHTMARISH, beat-mantic wave. Desperate to hear from cool minds anywhere. But beware! I'm gay and I'm black. Sorry about the labels, it's only to ward off bigots. I like running, listening to weird music and drawing funky posters. Seeking true love or friendship...open to all possibilities. Please write, au bientot! Clarence, 511 Woodward, #106, Austin, TX 78704.

TWENTY YEAR OLD anarchist seeks correspondence from all over. Into: Kerouac, Op Ivy, Naked Raygun, Experimental film, jazz and lotsa other things. I will write back. David, PO Box 45, Normal, IL 61761.

7" BOOTS FOR TRADE: Judge "WNYU," AF "Banned," NYC Mayhem, Stalag 13 "Demos," Abused "NYHC," Uniform Choice "Live and Alert," Crippled Youth, Fugazi "Blackout" live, Necros "Early Days," Siege "Drop Dead" and also Cro-Mags live Winnipeg '86 LP. Want: Any SoulForce pressing, Vision 7", Worlds Collide Tour LP, Chain "What" on Foundation, Confront 7", Inner Strength 7" 1st press (diff. cover), Wishful Thinking 7" and Hard Stance t-shirt. Write to: Stefano Ippolito, Via Lari 30/A 00146, Roma, Italy. The season is open.

AMERICAN-new label featuring crazy improv's and a host of non-dormant sounds of an underground which demands no classification. Send for catalog at: American, POB 92 East Lansing, MI 48826-0092.

WANTED: LP's-RKL "Greatest Hits," "Rock'n'Roll Nightmare," "Lifestyles Of," "No Mercy," "Widespread," Beouwolf "Slice," Welcome To Venice comp., Token Entry "Beneath," Crumbsuckers "Life Of", Excel "Blaze Hate," Faction "Darkroom," Bad Religion "Into Unknown," "Back To Known," will pay good cash or trade, thanx. Respond to: Jason Fowler, 1474-H, Gustavo St., El Cajon, CA 92019. Also demos.

SALE/TRADE: Discharge, Violators, Fartz, Bad Brains, Action Pact, Insane, Blitz, Beastie Boys, Partisans, Stains, Weirdos, Nip Drivers, White Cross, English Dogs, Gov. Issue...US/UK punk many more at fair prices. Send stamp: Jason, 4206 228 St. SE, Bothell, WA 98021. Or call: M, Tu, W P.S.T. 9 am to 1 pm only! (206) 486-8909. Wanted: Gauze, Apougness (Greece).

ANARCHY MAN-Let no one valet park your brain-Anarchy Man-Resist the gag reflex-Anarchy Man-Give in to hebephrenia-SASE to Anarchy Man, PO Box 272954, Concord, CA 94527.

THE SCOFFLAWS- NYC'S BEST SKA BAND! CD's- #13, Cass-$8, T-shirts $12 (M, L, or XLG), patches $8, buttons $1. Make check payable to "Cash", or send to the Scofflaws, POBox 802, Huntington, NY 11743-0802.

AYF INTERNAL DISCUSSION BULLETIN #2 out now! 35 pages of no holds barred, fuck shit up anarchist news and views. More fun than sex. Sell all your worldly possessions and send $1 + $1 postage to NY-AYF, POBox 365, Canal St. Station, NY, NY 10013-0365.

FURTHER BEYOND RECORDS has released the Trigwater '33' 7", and the Heel "Slipped My Mind..." 7". Both are $3 ppd in the US and $4.50 ppd elsewhere. Both are melodic punk rock. Write to get records or for newsletter: Further Beyond Productions, 1210 Gregory Place, Downers Grove, IL 60515.

WRITERS, READERS, AND EVERYONE else interested. The Slop Jar Collective has just started to distribute zines, books, flyers, pamphlets, and a whole bunch of other stuff. Send SASE for more information. Write to us at: Slop Jar Collective, 4627 Cumnor Rd., Downers Grove, IL 60515-3132.

TRADE/ SALE: NECROS "IQ32", Lewd "American Wind", Dwarves "Toolin..." 12", Sonic Youth/Mudhoney 7", Nirvana/Fluid 7", Nip Drivers "Destroy Whitey", more. I need: ESR comp. "Are We Too Late", Really Red "Moral Majority", "Modern Needs", Negative Approach 7", Big Boys "Where's My Towel", early Texas punk and much more. Send lists. Steven Dilley, PO Box 8649, Austin, TX 78713-8649. (512) 505-1823.

JUST WHEN YOU THOUGHT Shakefork Records was dead. We proudly present the "makeshift" 7" by Friction. 3 songs $3 ppd/$5 world. Payable to Scott Broadhurst. In the works 10" comp., Friction lp and tour. Send stamp for list of records. Shakefork Records, POBox 9711, Downers Grove,IL 60515, USA.

LIVE TEENAGE GIRL in search of Holden Caulfield. I dig loners, the early eighties, thinking, the fifties, Marilyn Monroe, Sid Vicious, cheap diners at night , poetry and drawing. I'm looking to meet some nice people in the South Jersey, Phila area to bomb malls and high schools with. Also maybe we can dance in supermarkets together. Write to: Miss Monroe Fan, POBox 53647 Phila, PA 19105-3647.

DEAD TEENAGE GIRLS ISSUE #1 is free with a stamp. You feeling alienated or alone? Hate life? Well then get the publication that caters to your! It's for anyone who has ever felt bored, lonely, depressed, lost or angry in this wourld of conformity. We know your pain! We care. Send stamp and open your world to Dead Teenage Girls. Fiction, art, poetry, personal and other ads accepted. POBox 53647 Phila, PA 19105-3647.

FOR SALE: V/A "NOT SO QUIET ON THE WESTERN FRONT" $20, v/a "Yes LA" $60, Really Red "Crowd Control" 7" $25, and "Teaching You the Fear" LP (sealed) $20, Geza X "You Goddamn Kids" lp $15, 10,000 Maniacs "Evening in Torpor" lp $40 and "Secrets of I Ching" lp $60. J.H., 2465 Springville Rd., B'ham, AL 35215. Cash or M.O. only. Write 1st to reserve.

FUCK NATIONAL LAMPOON. Read Mr. Rozic's Satire Monthly! This issue: Pat Buchanan opens his own theme park, reports of Bob Crane sightings, Gummy Bitters bitches about the "good old days", and other silly shit. Send $1 and a stamp to MRSM, POBox 210018, Cleveland, OH 44121. PS, piss on Ivy League humor. MRSM is the cutting edge.

NEW OF SHAKEFORK RECORDS: Friction "Makeshift" 3 song 7", only $3ppd/$5 world payable to Scott Broadhurst. We carry a ton o' shit, so send stamp for lost of Shakefork and non Shakefork vinyl. Built on Blood lp and 7" $8ppd in US. If you live somewhate else, get it from Blacklist. 10" comp and Friction lp in the works. Demo tapes tolerated. Shakefork Records, PO Box 9711, Downers Grove, IL 60515, USA.

JENNY COUGHLIN, where are you? (She had a brother named Jeff). We used to be best friends in Chicago from 1986-1990. I want to hear from you. If anyone knows her whereabouts, please help my search. Somebody has to know where she's at! Rob Coons, PO Box 3431, Olympic Valley, CA 96146.

NOTHING BUT RECORD REVIEWS: Winter '92 out now! Send $3 for latest issue with John Trubee prank phonecall cassette and the Board-Ebert transcripts. Plus Compilations from Hell and lots more. Or send $1 for The Punk Auction, with lotsa memorabilia from those golden days of punkrock. Cash, Checks, or MOs to: Seidboard World Ent., PO Box 137, Prince Street Sta, NYC 10012

YO ALL, starting a Straight-Edge Zine. Send info requests and writings, art, etc. to: Matt Forward! P.O. Box 194, Natrona Heights, PA 15065. Published contributrs get a free issue of the zine. Send it all today! Stay Straight, Stay Awak, Stay Ahead! Keep the positive attitude, Fuck Drugz, End Racism and start your own local scene.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

17 YR OLD looking for friends. Originally from Ohio, moved to Chicago vicinity. Male/ female into Fugazi, Op Ivy, Ministry, Nitzer Ebb, Skinny Puppy, anything else. If you wanna talk or hang— write to Amy, 402 Riverbluff Rd. Elgin, Ill 60120

MISFITS - 7"'s - excellent quality bootlegs - Bullet, Horror Business, Night Living Dead/ Deepwound 7"/Nirvana - Love Buzz, Mark Goodier Sessions - $10 each, any three $25, World Air/LPs - Babes In Toyland/Hole split. Pixies-89 Radio. Nirvana - Demos, Live (Four different). Buttholes - Caso Raro - $20 each World air, Cash Only, Details - $1/IRC: Smith, 26 Paddock Road, Lewes, Sussex, BN71UU, England.

KNOW JAPANESE? I getting a tatoo incorporating the phrase "ra ma mua gi," ("individual, general, no obstruction"). Please send the appropriate Japanese characters on a post card, or something. Tom Tearaway, POB 1285, Royal Oak, MI 48068.

FOR SALE/TRADE: Varukrs, Amebix, One Way System, Mob, Crass, Conflict, Subhumans, Chaos UK, Partisans, A.Y.S., Business, Blitz, Discharge, The System, Ripcord, Dils, Dicks, Flux, etc., etc. Andrew Burton, 2, Barrow Close, Churchill, Bristol, Avon BS195ND, England.

GHOST SYS-GOMB Nobock mixes 2 Black Terror cocktails for mir mutant peaches from QP3 in Lisbon...If you've been to this bar, write. Tommy Tearaway, POB 1285, Royal Oak, MI 48068.

I AM A WHITE MALE, 21 years old, brown hair and green eyes. I listen to all punk and I will try anything once, maybe twice if interested. Please contact Robert Haynes, HC 63 PO Box 5000, Clallam Bay, WA 98326.

MONSTROUS INDIE/ UNDERGROUND/ Punk 7" list. Over 25 pages of rarities, bargains, str8 edge, hardcore, Sub Pop, Am Rep, Treehouse, Revelation, etc.. In US send $1, overseas send $2 or £1 to Music Merchant, PO Box 4, Hawthorne, NY 10532.

SOUND ACTION IS A small indie tape/record distribution in South Africa. We are looking for bands/labels to do split tape, 7" and EP and LP releases with S. Africa bands (you promote our bands, we'll promote yours!). Any hardcore, punk, thrash, grunge, industrial-punk, indie-rock bands get in touch with Ernesto, 24 Sluysken Road, North Shore, Hout Bay 7800, South Africa.

GOOD LOOKING 21 yr old h/c peckerwood in prison for robbery. Like to correspond w/some featherwoods. Sexy letters are best. Send picture if possible to Greg Busby, #979435, HC 63 Box 5000, Clallam Bay, Washington, 98326-9775. (Thanks) 88!

AUSTRALIA - (Sydney, Melbourne, Brisbane... anywhere!) - Visiting here in early 1993. Also Singapore on the way. Need friends, contancts, places to stay, etc. I'm 18, vegetarian, straightedge and into all hardcore. Lloyd, 1 Cavendish Road, Heaton Mersey, Stockport, SK4 3DN, England.

FOR TRADE: G.I. - Make An Effort 7" (tp)/ Subhumans - Rats 7", Religious Wars 7", Evolution 7"/Conflict - This Is Not Enough 7", Battle Continues 7", Serenade 7"/Rudimentary Peni - first 7"/also Partisans/Blitz/Cockney Rejects/Red Alert/X-Ray Spex/and more. For full lists write: Paul Palmer, 66 Park Rd, Shirebrook, Mansfield, Notts, NG20 8JR, England.

"CHRIST: THE DARK YEARS" The test tube child realizes the bliss of killing, drugs, murder, and death. Christchild wanders and experiences the flesh and becomes confused in this booklet. Send $1.60 ppd to: CNF, POB 9152, Va. Beach, VA 23450.

ME FIRST/Dysgenic - 2 sXe H-C zines from Toronto for $2 N. America, $3 world. Me First - angry feminist grrrl zine --- If Romona Quimby read Crunchface and hung out with Oscar the Grouch, she'd write like this. Dysgenic - who said you can't be straightedge, libertarian and punk as fuck? 212-440 Rathburn Rd., Etobicoke, Ont., Canada M9C 3S7. Slavestate and Chokehold rip flesh.

WIZARD #49 wants you: Insane mind disorders, magic, witchcraft, sex rituals, bewitchment, half souls, kundalini, astral projection, thought transference, and much more. I have 25 years experience. I am open-minded, nonjudgemental, caring, sharing, romantic, sometimes "bent." Your age, race, or experience is unimportant. I will respond. David McChesney #89C19, Box 338, Napanoch, NY 12458.

ALTERNATIVE KIDS SUCK! New demo by J.B.S. Hated by the hippies, local mall punx, and Metalica. Send $3.00 to TSRAK Tapes - 2975 Millpond Dr. E, Apt. 2-B, Holland, MI 49424. (616) 399-9610. Comp makers, zines, so on, and so on. Get in touch. P.S. Dee Snider rules!

POP PUNK: Sneezeguard Records presents Rubber Sole "8 Songs You Haven't Heard" tape $5 (see MRR #111). For info, booking, or free sticker write: 309 Annapolis St. Annapolis, MD 21401 or call (410) 267-0208.

PUNK ROCK is the fountain of youth...but I can't find it here in Boston. Moved here a month ago, can't seem to meet anyone or find any shows. Also interested in starting a band- Please write! Stephanie P., 556 Columbus Ave. #B-F, Boston, MA 02118.

STICKERS! $1.00 each Social Distortion, Nitzer Ebb, Bad Religion, Christian Death, Misfits, Butthole Surfers, Damned, Death in June, M.D.C., Black Flag, Bauhaus, Jam, Dead Can Dance, Septic Death, D.R.I., Crumsuckers, Nine Inch Nails and lots more. Jeff Hill, 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91765, (714) 449-3229. Call or write for a free, complete catalog.

BOSTON HARDCORE...where? Moved here about a month ago, can't seem to meet anyone or find where shows are held. Also interested in starting a band. - Please write. Stephanie P., 556 Columbus Ave #B-F, Boston, MA 02118.

PATCHES! $3.50 each Social Distortion, Nitzer Ebb, Bad Religion, Christian Death, Misfits, Butthole Surfers, Damned, Death in June, M.D.C., Black Flag, Bauhaus, Jam, Dead Can Dance, Septic Death, D.R.I., Crumsuckers, Nine Inch Nails and lots more. Jeff Hill, 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91765, (714) 449-3229. Call or write for a free, complete catalog.

PRESSURE POINT RECORDS has these records for sale: As It Stands 7" $3, Go!-Why Suffer? 7" $3, Shadow Season 7" $3.50, Gasolene 7" $3.50, Statement 7" $3.50, Voice of the Voiceless comp. $6.50, Intent (TX) 12" $6.50. Labels get in touch. I'll distribute almost any hardcore (esp. str8 edge). Make MO's out to Shane Lamers. Call or write. P.P.R., 880 Martin Ave. #5, Fond Du Lac, WI 54935. (414) 923-5547. Send stamp for catalog. Overseas add extra $$$

ATTN BANDS: Sell your merchandize through the Tomlist. High return on your t-shirts, cassettes, stickers. Promote & make $ at the same time. Also send your press releases throug the Tompack. Real exposure, real cheap. Tomradio looks for bands your yours, send a take today. For info, send a SASE to P.O. Box 399, Duncansville, PA 16635

SUBMIT TO PUMPKIN PUSS- New zine seeks contributors.Open format, quarterly 82X11 xeroxed.Send 100 double sided copies plus or;ginal work and a SASE if you'cl like it back. Next deadline: 12/10/92 1st issue out Oct.13th. Send $1 or 4 stamps for copy to: Pumpkin Puss c/o Didi Xplosive P.O. Box 1595 Asbury Park,N.J. 07712-1595

SALEING ENTIRE RECORD COLLECTION Over lOOO punk/sXe/hc/oi records/ Bad Religion/ Conflict/ Crass/ DK/ Misfits/ SubHumans/ Circle Jerks...Gloden Shower Of Hits (2) / All lST print/ Send $2 cash to/ Johnny/ 219 N Townsend Av/ LA,CA 90063

OVER THE EDGE "Disintegration" 7" out now. 5 song HC. $3.50 US/$4.50 Elsewhere cash or MO payable to Karl. Thanks. O.T.E/ 226 Rte 148/ Killingworth, Ct 05419

7" FOR SALE/TRADE: Amphetamine Reptile 7", Sub-Pop 7', Pushead Fan Club 7', Touch & Go 7", Lotsa Bootlegs, Punk 7" & Hardcore 7" Wants: Anything cool! Send lists or just write to: Ken White, 2612 Mitchell Dr., Woodridge, IL 60517

UP FOR SALE: G.I.-effort 7", Straight Ahead 12", Morbid Angel-kingdom 7" (orig 666), Gismanarchy 7", death excL 12" and victorious Pict. 7", CroMags-we gotta know live LP Boot, CFA 7" Boot, Napalm Death 2LP gatefold w/bonus 7" and tons of rare US, Euro and Japan shit. I'm after Danbert Nobacon LP "Unfaiy Tale" from 1985 or so. Pasquale Claude, P.O. Box (no number needed), CH - 8021 Zurich, Switzerland.

MORALITY LOST! Issue #1 out now!!! Interviews with Autonomy, Capitalist Casualties plus other informative information on how to stop oppression. Communicate, share ideas. $1.00 to Chris, PO Box 282, Mesa, AZ 85211. All contributions for 2nd attempt will be greatly appreciated. No sexist, homophobic, racist garbage.

ANARCHISTS UNITE! Anarchists union forming now! Meetings starting on the 1st of October. Just kidding. I just want someone interesting to write to. Ariella, Towson State University, TSU Box 1609, 8000 York Rd, Towson, MD 21204-7097.

RECORD SALE (ALL ORIGINAL/NO RIP OFF!) Misfits - 3 Hits From hell 7" - $50, Evilive 7" (Fiend Club issue) - $30, Evilive 12" (green vinyl) - $20, Wolf's Blood (German press/ colored cover) - $45, Samhain - Unholy Passion (maroon cover/red vinyl) - $60. Jerry, 1510 N.E. 28th Ct., Pompano Beach, FL 33064. (305)785-8106.

I WORK AT A TV STATION. I have a key. Send me your punk videos and they will get played. If you want your video returned, send postage. Bob Suren, 3421 SE Micanopy Ter., Stuart, FL 34997, USA.

HEY YOU! I have got some real early hardcore to straight edge and everything in between. Write for a free list: Shane MacKinnon, 17-A Punchbowl Dr, Halifax, Nova Scotia, B3P 2C4, Canada. P.S. Send bids on Youth of Today - "Can't Close My Eyes" 7".

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!

WANT TO EXPAND YOUR TAPE COLLECTION? I have several great sounding "homemade" compilations with all the best bands known and unknown. I have tons of industrial, hardcore, gothic, and all other types of new music. Send me your "homemade" compilation tape and you'll get mine- I promise. Send tape to Mike Pfeiffer, POBox 4393, Troy, MI 48099.

DÜ YOU REMEMBER?-Everything Falls Apart. Long out-of-print classic, now available on quality chrom cassette. Includes 1st two singles! Only $5 to: Dennis DeFrenn P.O. Box 443 Owosso, MI 48867-0443

VIDEOS FOR SALE OR TRADE: 100s of shows. Nirvana, Mudhoney, Helmet, Naked Raygun, Muffs, Hole, L7, Babes in Toyland, Rollins, GG, Danzig, Siouxie, RHCP, Jesus Lizard, Unsane, Green Day, Laibach, Pearl Jam, Lunachicks, Social D., Fear 1992 show, Diamanda, Fugazi, Nick Cave, Ramones, Sonic Youth, SNFU, Dayglos & many many more. Write Merle Allin, 298 Mulberry St. #7D, New York, NY 10012. Call (212) 274-0803.

GG ALLIN VIDEOS: for sale only. All new shows from 1991 &1992 with the Murder Junkies. All shows excellent quality from the masters. Lots of blood, shit & destruction. Get them from the band or get copies of copies of copies. Also get GG t-shirts from '91 and '92 tours. Both shirts are 2-sided. $15 each. Write Merle Allin, 298 Mulberry St. #7D, New York, NY 10012. Call (212) 274-0803.

THE THOUGHT CRIMINALS. I'll send you a 90-minute tape of these awesome Aussie punkers' entire vinyl output, including the mega-rare "Hilton Bomber' 7" and tons of live tracks in return for a 90-minute compilation tape of rare US punk/hardcore. Fast reply guaranteed. Have lots more Thought Criminals live tapes & flyers. Write Ashley Baker, PO Box 61, Grose Vale, New South Wales 2753, Australia.

WANTED - WHITEHOUSE/ MB/ SJ/ SPK/ TG!!! Extreme industrial noise wanted. Please send lists. Other noise wanted as well. Cassettes, videos, flyers, posters of Whitehouse needed. Will buy or trade. Also have Misfits/ Samhain rarities for trade for industrial. Call or write Spastik Soniks c/o Michael C., 428 Broderick St., San Francisco, CA 94117-2266. Phone (415) 775-9479. Please leave message.

ANARCHISTS, PEACE PUNKS and all you other subversive intellects! Now available from UAF: Resist and Exist live/ studio cass. 60 minutes, 22 songs. Comes with 16-page book. $3 ppd. United Anarchist Front, 2438 E. Nutwood #K-10, Fullerton, CA 92631 USA.

THE DIN COMPILATION IS STILL OUT! With R.C., F.S.P., Lethal Aggression, V.N.A., Napalm Death (old lineup), Psycho Sin & Various Freaks. $3 to M. Castro, A.4 - 5 F.A., Ft. Riley, KS 66442.

JACK ACID VIDEO! I saw 2 or 3 people shooting them at their last show at Gilman. I would like to have a copy of the video. I will supply tape and postage. Can someone do this for me? Eric Fortner, 3876 Oakes Dr., Hayward, CA.

TONS OF GREAT AUDIO BY: Jane's Addiction, Helmet, Nirvana, Soundgarden, Cure, Cult, NIN, Metallica, Sisters of Mercy, Red Hot Chili Peppers, Biohazard, Prong, Danzing, Quicksand, Faith No More, Smashing Pumpkins, Peter Murphy, Ministry, U2, and mucho more, including alternative/hardcore/metal. Many recent master, like L7 & others. Send 2 stamps/IRCs for sale list to: J. Dudeck, 9 East Saylor Ave., Plains, PA 18705, USA.

I'M INTERESTED IN BOOTLEGS (audio or video) by: Mudhoney, Green River, Gas Huffer, Young Fresh Fellows, National Biscuit Co, Nirvana, RHCP, Mother Lose Bone, Soundgarden, Posies, Helmet. Please send info to: Keyan Meynard, 391 Parkside Circle N, Boca Raton, FL 33486.

I WILL PAY CASH for rare/good quality video: NY Dolls, early Iggy & The Stooges, MC5, Sonics, early Alice Cooper, 13th Floor Elevators, and early Black Sabbath. Also want posters advertising gigs by above bands. Call 512-445-6423 or write to PO Box 49136, Austin, TX 78765.

GET A LIFE 6-song demo, aggressive punk/hardcore comes with lyrics, cover and a cheezi gift. $2. See review in MRR 109. Ron, 6 Manchester Dr, Bethpage, NY 11714.

MY NAME IS JEANE and if you mix music/noise/speech in your home, I am interested in trading tapes with you. Much of my stuff is made from exploiting people with my tiny recorder, then setting it to sound. I'm interested in everything and all letters/tapes will get a response. 592 Blessing St, Pittsburgh, PA 15213-1002.

LIVE AUDIO: Nirvana-Seattle, WA 31/10/91, Sonic Youth-Frankfort 9/18/90, Mudhoney-Portland 12/20/91, Soundgarden-Boston 1/21/90, Fugazi-San Fran 5/18/90. Tapes are $7 ppd each. Send concealed cash or blank MO to: New Desk Collector Cassettes, 201 Wharncliffe Rd N, London, Ont N6H 2B5, Canada. Send $1 for complete catalog/traders send lists.

VIDEOS FOR TRADE ONLY. Downcast N.Y.C. (8/91) 40 min., Hole Toronto (11/91) 40 min., Bad Trip M.A. (6/91) 30 min., Eye For An Eye N.Y.C. (6/91) 30 min., Jane's Addiction Italian TV (10/90) 80 min., & NYC (11/90) 70 min. & CA (3/89) 60 min., R.H.C.P. Italian TV (?/90) 55 min., & N.J. (1/90) 50 min., Up Front CA (3/91) 30 min., Rollins Band TX (1/90) 60 min. Send offers to James Smith III, 190 West Prospect Ave., Keyport, NY 07735.

NO SANER "After the Accident" cassette available now. Heavy as Fuck. $3.00 US/$4.00 foreign ppd. Send cash or mo, US funds only. To: Ben Wood, 14317 Climbing Rose Way #202, Centreville, VA 22020.

MASTERBLEED demo tape. The first song is new, and is intense as all hell. The other two songs were recorded some time between 1982-83, and are just as insane. SSD, Neg Approach and Void are definitely influences to this band - early '80s hardcore punk. Shit Stick, 144 Holmes St., Halifax, MA 02338.

VIDEOS - Stop paying outrageous prices for shows! Embrace, Shudder, Swiz, Dag Nasty, Fugazi, Jane's Addiction, Chili Peppers, Brains, Rites of Spring, Lungfish, Jawbox, Shelter, Pearl Jam, Bad Religion and much more! Write for list: EV, 140 Bay State Road, Box 5044, Boston, MA 02215.

POOKAH PAN PRODUCTIONS presents 3 videos by Michael P. 1. "DisinHairited Too" & "Beyond the Wall of Sleep." 2. "Beneath & Beyond the Valley of the Planet of Eristic Pagans" & "Hillbilly Hippies From Hell." 3. "Kannibal Komix" (the story of an Illuminati hit man). All tapes are campy & trippy, with bad actors and cool soundtracks. $15 each, 2 for $25, all for $30. Michael P, 105 1/2 N. Louisiana Ave., Martinsburg, WV 25401.

60's GARAGE ROCK UNDERGROUND CASSETTE CULTURE. "The Procurator" by Mister Guy (vocals, electric guitar, harmonica). 50 min. chrome tape $3 cash only. No checks. No money orders. No filler material. Third Eye Records, POB 385, Cheltenham, PA 19012.

VIDEOS AVAILABLE! ON ALL WORLD SYSTEMS! Punk/Hardcore/Industrial/Movies too! Buttholes, L7, Misfits, CopShootCop, Thunders, Sisters, Rollins, Mudhoney, Dickies, Cramps, Babes, Seized Cars, Alien Sex Fiend, Neubauten, Pearl Jam, GG Allin, Current 93, SPK, Creepy Ants, Descendents, NoMeansNo, Nirvana, Smashing Pumpkins, Bold, 7 Seconds, The Arbitrary Convention, All, Soundgarden, Lunachicks, lots more! Next day service! Big list $1. P. DeMattia, 8 Hard-on Rd., Hewitt, NJ 07421-2329 USA. (201) 853-4420.

BENT RIMS PRODUCTIONS is again looking for bands to be included for yet another series of compilation cassettes. Great mid-western ex-osure. All bands welcome to participate. Send demo tape sleeves (J-cards) and any other paraphenelia for booklet included with each compilation. Send everything to: Brent Nimz, 8862 S. Wood Creek Drive Apt #12, Oak Creek, Wisconsin 53154.

FROM THE DEPTHS of the fog beckoning with inviting screams, there arises a cathegral of gothic romanticism from "Dead Body's Kissing." New cassette $4 US/$5 elsewhere. Send cash or M.O. to Harvey Wallace, 3419 E Colgate, Lubbock, TX 79403

RACISM IN THE BIBLE, a spoken tape that exposes the racism and sexism in the bible. How the high priests perverted the bible. A Secret Society of Killing & death. Send $4 to: CNF, PO Box 9152, Va Bch, VA 23450.

INTERNATIONAL TAPE TRADERS list available, 9 parts/$7, 7 parts/$6, 1 part/$1. Minimum order overseas $2. Each one has at least 10 pgs with info on tape traders, mail orders & zines. Send lists & wants to be on it for free. Place order or add postage if you want a reply. Looking for traders from New Zealand & Japan. List of mainly 7"s for trade available. Also all records, tapes, zines, etc to review i monthly Pit'sbull zine are welcome. Am coming to Calif in Nov, could use a place to stay in LA, etc & in NW. Will return the favor in Europe. Previous traders, get in touch so we can meet. Kris Verreth, Tervuursestwg 1H, 1820 Perk, Belgium. Tel 32 2 751 91 46.

OUT OF FOCUS VIDEO FANZINE #1 features 2 songs and interviews by Green Day, Game Face, Voodoo Glow Skulls, Spitboy, Paxston Quiggly, A.G.'s. $8.00 ppd, US cash only, foreign orders #10. Bob Byrne, 1326 Fredrick Lane, Naperville, IL 60565.

BANDS NEEDED for 7" compilation...if your band's willing to donate a track or two for the comp, send demo tape w/ lyrics...a percentage of the comp sales will go to the homeless people in America. Send tapes to: Provident c/o Chris, 6949 Town Harbor Blvd Box 514, Boca Raton, FL 33433. All styles of music welcomed.

AVAILABLE NOW from Bushwick Productions 13 song cassette from Wooden Igloo. Has been described as "Southern Rock" by one critic. 3 song cassette single preview cassette available for $2 ppd. 13 song cassette for $5 ppd. Be cool write to Brad Buggs, PO Box 271, Arcola, IL 61910. Trades also available. Let me know what you got.

'RACISM IN THE BIBLE" a spoken tape that exposes the racism and sexism in the bible. How the high priests perverted the bible. A Sectret Society of Killing & Death. Send $4 to: CNF POB 9152, Va. Beach, VA 23450.

SEARCHING FOR PUNK, videos, that is. Ha Ha Ha. I'll supply blanks for recording and money also, if preferred. Suburbia, Fab Stains, etc... I need something to show my kids! Tasha, PO Box 20875 Tompkins Sq Stn, NY, NY 10009.

NAKED VIOLENCE 7-SONG cassette EP entitled "Sauced". Bastard punk smelly scumcore. $4 ppd. No rip off. Naked Violence, PO Box 194, Clackamas, OR 97015.

CYBER-CORE (INDUSTRIAL) group Sphere Lazza first release "Condition" EP cassette now available. $5 ppd to Sphere Lazza, PO Box 9112, Ocala, FL 34479.

MUTAGENE TAPES is looking for bands w/unique sounds, maybe things to say, or possibly a little controversy for upcoming series of compilation tapes. Contributers get copies. Send tapes to Post Office Box 616, Easthampton, Massachusetts 01027.

NOISE, INDUSTRIAL, scrap trash and a little (old school beat) HC. Enoch Music, PO B 13180, Jersey, City, NJ 07303. Propaganda for SASE. Grudgefuck demos for $2.

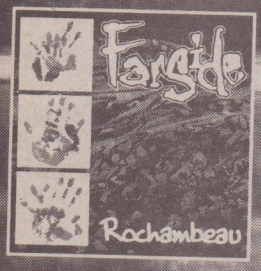
DEATH/GRIND/NOIZE TRADERS I'm looking for all serious & reliable tape traders from around the globe to trade tapes & flyers with. I'm into Minch, Cenotaph, 7M.O.N., Necrony, Tumor, Disembowel and tons more! So all fast & reliable traders, write soon with trade lists & flyers. Write to: S.A.M., 427 Jemez Rd, Santa Fe, NM 87501.

LOOKING FOR TAPE TRADERS. I'd like to get some live shows by the following bands: Dead Can Dance, Crass, The Mission, Current 93, Coil Fields of the Nephilim, Severed Heads, The Swans after 1987, Clock DVA after 1988, Leather Strip, X-Marks the Pedwalk, etc.... Also looking to trade with anyone interested in this type of music. Have many things to trade in return such as live, demos, unreleased material. Write to: Dave, 450 Church Lane Road, Reading, PA 19606.

NEED HELP FINDING THE FOLLOWING live shows: Sisters of Mercy at the Trocadero - Philly, Shadow Project at the Pyramid - New York, Nick Cave & Bad Seeds at the Ritz - New York, Sleep Chamber of the Axis on Halloween '91 - Boston, Fear at the Ritz - New York, Revolting Cocks at the Ritz - New York. I was in attendance at all these gigs, and they were very memorable. I have many things to trade in return. Any help would be greatly appreciated. Write to Dave, 450 Church Lane Road, Reading, PA 19606.

Fangside

OUT NOW! Rochambeau

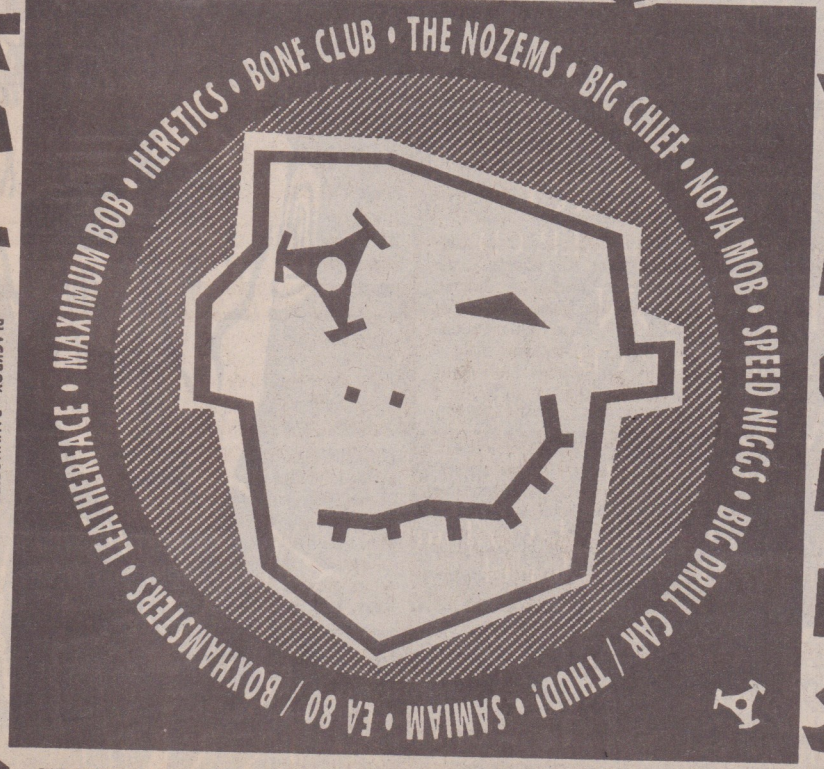


LP/Cassette $8
Compact Disk $12
(includes Keep My Soul Awake EP)

From Revelation Records
P.O. Box 5232
Huntington Beach, CA 92615

BLACKBOX

THE SINGLES



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CARGO RECORDS - 3058 N. CLYBOURN - CHICAGO, ILLINOIS 60618, PHONE : (312) 935-5683, FAX : (312) 935-6218

FOR MAILORDER WITHIN U.S. CONTACT : PARASOL - 201 N. COLOR - URBANA, ILLINOIS 61801, PHONE : (217) 384-4835

STUFF YOU NEED

LP/CD ($7.00/$10.00 unless noted)

*BAD LIVERS Delusions of Bandier LP/CD (Quarter Stick)... Bluegrass, straight up. The LP cover is even designed to look like a Folkways release.
*HEAVENLY Le Jardin de Heavenly CD (K)... All new LP of absolutely ace pop--even kicks out the rock when you're least expecting it. Complete wimpo action, so if you're a big Helmet fan, you may not like it...
*HUMAN HANDS s/t 2LP (Independent Project 005/006)...13.00 Reissue of early IPR release. Human Hands were Dennis Duck of Dream Syndicate's earlier group and play jugular and dissonant brain rock. Edition of 1250.
*MELVINS King Buzzo, Dale Crover, Joe Preston 12"/CD (Boner)... The 3 solo albums done up to look like the Kiss solo albums. These are 3 seperate records.
*MOMMYHEADS Coming into Beauty CD (Simple Machines)... Second full length, complex and overtly clever pop with a nod to XTC.
*MUMMIES Play Their Own Records LP (Estrus)... Most of the singles all on one slab.
*NEGATIVE APPROACH Total Recall CD (Touch and Go)... Essential Detroit HC circa '81-'83, maximum hate vibe. Includes their 7", LP, Process of Elimination track, plus 20 incredibly raw/lofi unrel demos and live tracks.
*NEGATIVLAND The Letter U and the Numeral 2 CD + magazine (Seeland)... 72 page mag and CD documenting the whole U2 fiasco, ltd 4000.
*PITCHFORK Eucalyptus CD (Nemesis)... 11 track CD by deceased SD outfit, 2 of whom went on to Drive Like Jehu. Includes their great Saturn Outhouse 7". Snappy silkscreened covers, numbered edition of 500.
*RAT AT RAT R s/t LP/CD (Sound League)... Heavy hitting, stream of consciousness rock from a long lived NYC outfit. Came out a while ago, but never got around due to the Rough Trade fiasco.
*UNHOLY SWILL Oniontown LP (Noiseville)...8.50 Long promised full length finally out and it is sick! Cover sticker says it all: "This record will kill you." Silkscreened jackets, ltd 300.
*V/A Hotel Cleveland vol III 2x10"/CD (Scat)...10.00/10.00 My Dad Is Dead, Styrenes, Mirrors, Puff Tube, Vivians, Burning Lesbians +7, color wax.
*V/A International Pop Underground Convention CD (K)... Live stuff by Scrawl, Melvins, L7, Seaweed, Fugazi, Fastbacks, Beat Happening, Pastels, +14!

SINGLES ($3.25 unless noted)

*ANTISEEN "Fornication" +1 7" (Rave)... More howl from the South's heaviest band.
*BLACK TAMBOURINE "Throw Aggi off the Bridge" +2 7" (Audrey's Diary)... Single number 2 by this now defunct DC group. Frantic, guitar-heavy pop.
*FUDGE Bomb Pop 7" (Brilliant)... Fuzzy, droning pop.
*GEROGERIGEGEGE More Shit 7" (Baby Huey)... Anally fixated Japanese freaks. 11 songs recorded in 87-88, representing the more "rock" side of the group.
*GIANT SAND "Big Bear Barn Shadow" +2 7" (Jupa)... GS are in space mode here, making racket that will further endear them to those that creamed over Long Stem Rant. These are professionals...don't try this at home.
*KING BEE "Hot Pistol" +2 7" (Whizeagle)... Unreleased stuff from one of Fred Cole's (Dead Moon) old bands. Primal garage, no p/s.
*LOS MARAUDERS "You Make Me Come in my Pants" +3 7" (Teen Beat)... Primitive and impossibly fast rockabilly. Very hot, not to mention the scantily clad femmes on the cover or garbagecan production values.
*TAR "Teetering" +1 7" (Touch and Go)... Chicago angst.
*WILD BILLY CHILDISH AND THE DELTA MEN "Troubled Times" +3 2x7" (Sympathy)...6.00Primitive blues with minimal accompaniment, a nightmarish take on Lightning Hopkins.

•ALL PRICES POSTPAID IN USA. CANADA ADD 20%, ELSEWHERE ADD 55%.

•LIST EXPIRES NOV 15 1992

•THIS IS A PARTIAL LIST OF NEW STUFF FOR THIS MONTH. FOR THE COMPLETE DOPE, SEND STAMP OR THREE BUCKS TO BE ON OUR MAILING LIST FOR A YEAR.

•STATE PREFERENCE FOR CREDIT OR REFUND ON OUT OF STOCK ITEMS; LIST ALTERNATES IF POSSIBLE.

SCAT RECORDS
PO BOX 141161
CLEVELAND OH 44114

the knife

rop carlos

new in november

PANSY DIVISION 7"
fem in a black leather jacket

TILT 7"

our hidden agenda...

RANCID 7"
single #1

the JM pig

also new and out now

FUNBUG 7"
tezbintop

fuck cars...

PINHEADGUNPOWDER 7"
fahizah

covet the soul...

CRIMPSHRINE LP
duct tape soup
no cd, no cass

another pig

out soon but not now
like try next yearish

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choice of a new generation

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wiggle

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smile as you destroy...

or in europe

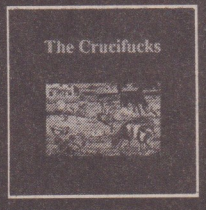
PO Box 2301 London
E17 9DA ENGLAND

radly distributed by mordam

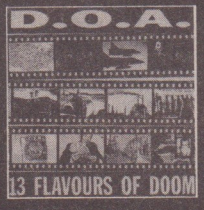
ALTERNATIVE TENTACLES RECORDS

Stop Metal Harassment!!!

ALICE DONUT
The Untidy Suicides Of Your Degenerate Children
LP • CS • CD VIRUS 115
(We like to think of this as Donut's "Dark Side Of The Moon." More twisted tales for a degenerate generation!)



THE CRUCIFUCKS
Our Will Be Done
CD VIRUS 117
(The entire infamous Crucifucks catalog on one regular CD! For the collector or the uninitiated... perfect party record!)



D.O.A.
13 Flavours Of Doom
LP • CS • CD VIRUS 117
(They're back! With an all new back-to-basics studio album. The triumphant return of the ignorants!)

COMING SOON DEPT.
THE HANSON BROTHERS *Gross Misconduct* album. Straight-ahead Ramones esque punk rock ala Eddie Shake old style hockey! Out November
CD reissues of the first two JELLO BIAFRA spoken word albums: *No More Cocoons* and *High Priest Of Harmful Matter*. In progress.

GIVING ART A BAD NAME SINCE 1979

ORDERING INFORMATION: LP • CS: $7.50 CD: $12.00
All prices are postpaid within the U.S. Other countries write for details.
California state residents add 8.5% sales tax.
Send 50¢ for a complete mailorder catalog. Distributed by Mordam Records.

P.O. BOX 419092, SAN FRANCISCO, CALIF. 94141

PITCHBLENDE
"Weed Slam" 7" EP

RAILHED
"I Am You" 7" EP

JONES VERY
"New Life For Lies" LP/CD

EIDOLON
"Sanctuary" LP/CD

SWIZ
"With Dave" 7" EP

Look For Pitchblende On Tour
October 31 - November 14

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(FLIPSIDE)

I RAN DOWN TO READ AND LISTEN TO THIS ONE...HILARIOUS...FUN ...UPBEAT...AND QUITE LIKEABLE.
(SLUG AND LETTUCE)

HYSTERICAL... AMAZING... RECOMMENDED!
(SOUND VIEWS)

FROM NEW YORK.
(MAXIMUM ROCKNROLL)
THE RECORD'S A BIT TOO CEREBRAL FOR THEM.

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IN THE USA

$8 SURFACE
$12 AIR MAIL
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TO BILL FLORIO

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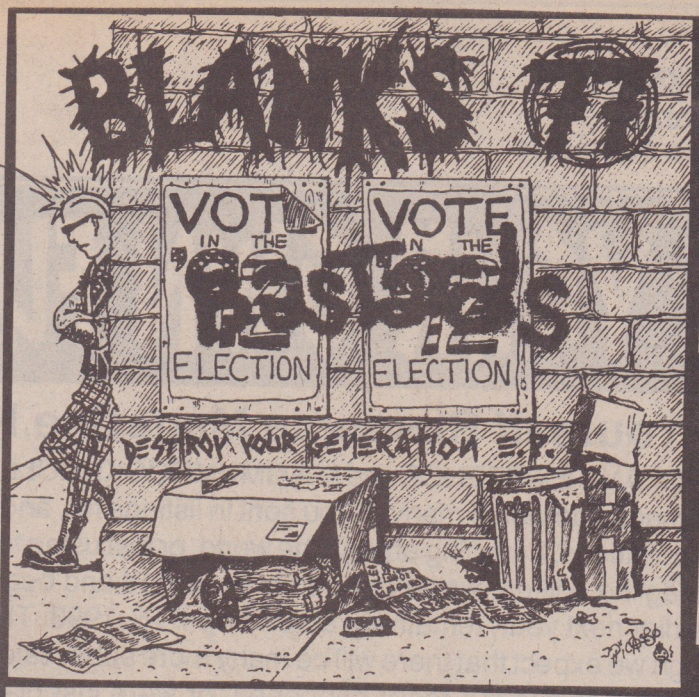

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$4 CAN.
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7" E.P.

OUT SOON: THE WRETCHED ONES 7" SIDEBURNS & BEER

HEY! NEW RELEASE! THE BLANKS 77 NEW 7" "DESTROY YOUR GENERATION" 4 SONG E.P. AVAILABLE ON WHITE OR SPLATTERED WAX!

H.R. 14
7"

HEADACHE RECORDS
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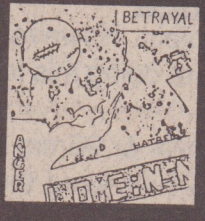
N.J. 07432 U.S.A.

THE WRONG STUFF

Wrong1.Cd. $12.99 U.S.
Wrong1.Cs. $8.99 U.S.

"MAMA"
NoMeansNo's first release, originally recorded in 1982, now remastered and available on CD and Cassette and featuring 4 bonus tracks from 7" Ep "Fear, Betrayal, Anger, Hatred".



Wrong.2. $4.98 U.S.

"BETRAYAL, FEAR, ANGER HATRED"
This four-song, 4-track 7" was recorded by Rob and John Wright in 1981. The songs are *"Try Not to Stutter", "I'm All Wet", "Approaching Zero"*, and *"Forget Your Life"*.

Mr.H.T.$12.00 U.S.

"MR. HAPPY"
New design by John Wright. This t-shirt is available with black image on a grey 100% cotton shirt. NoMeansNo molecule is on the back. L and XL only.

WrongT. $12.00 U.S.

"WRONG"
The infamous cowhead t-shirt in red on white with "Be Strong Be Wrong" on the back. 100% cotton T-Shirts available in XL only.

** Please add $3.50 for postage and handling. If you want insurance add $1.00 . We do not replace uninsured items lost in the mail.*

For a catalogue of our sins and failings send $1.00 to:
The Wrong Stuff
P.O. Box 3243
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Canada V6B 3Y4

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SAN FRANCISCO, CA 94146-0760

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BOOK YOUR OWN FUCKIN' LIFE

Do-It-Yourself Resource Magazine No. 2, 1993-1994

Earlier this year, PROFANE EXISTENCE and MAXIMUMROCKNROLL joined forces and put together the first issue of a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, travelling around the world, or just using to keep in touch. Because of the relative popularity of that fledgling edition, we've decided to go ahead and begin organizing a second edition, slated to come out a bit earlier next year, tentatively around April 15, 1993. This version will be compiled very much like last year's, though we expect that there will be many more submissions now, as many of you were unaware of this project, held back to see if it really happened, or were just plain lazy. And taking over the duties of receiving all the raw data, typing it up, etc., will be the good folks at the UNDERDOG COLLECTIVE in Chicago.

LISTINGS

As with issue #1, we will be compiling the resources geographically, trying to give as a complete listing of DIY and related activities as possible. The thoroughness of this project.will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge—all you have to do is send in a postcard with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!!!.

BANDS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
DISTRIBUTORS: Name / Address / Telephone Number / Specialty (vinyl, cassettes, CD's, zines, etc.) / Area of Coverage (mailorder, wholesale, gigs, etc.)
LABELS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name / (Mailing) Address / Telephone Number / Hall Capacity / Is Lodging or Food Provided? / Working Terms (guarantee, percentage, etc)
RADIO STATIONS: Station Name & Call Number / Band Frequency / Address / Telephone Nurnber / Contact Person / Punk-HC shows and times.
RECORD STORES/BOOK STORES: Name / Address / Telephone Number / Specialties
ZINES: Name / Address / Telephone Number / Postage Paid Price / Frequency / Size / Description (40 words or less please!)
MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be especially helpful for touring bands.

ADS

Display ads will be sold to help pay for this project. However, to make this resource issue as fair as possible we have decided to have only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates!

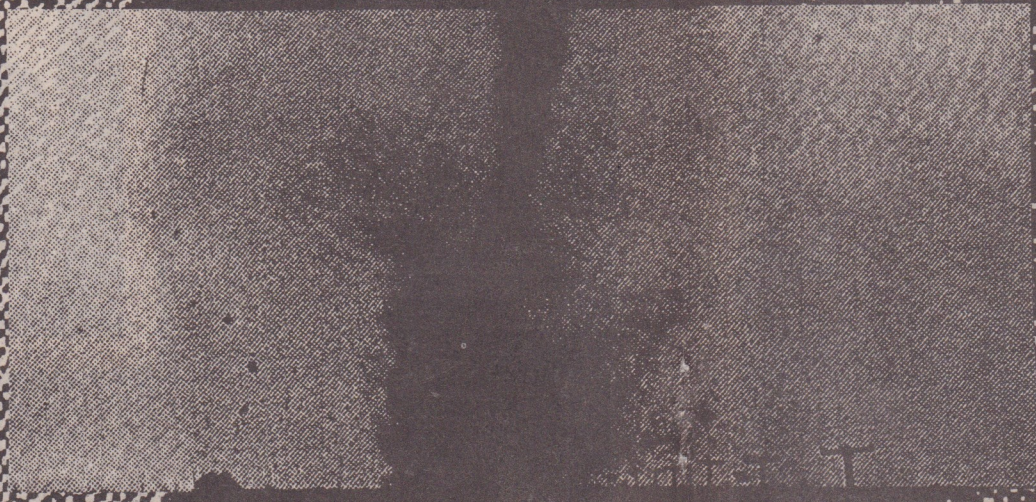
The ad size available is 3 3/4" across by 2" down or 95mm x 51 mm (basically, a slightly elongated business card size). The cost for ads is $20 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter. etc.

Send all listings to:
UNDERDOG RECORDS
P.O. BOX 14182
CHICAGO, IL 60614

DEADLINE: FEB 15, 1993
DUE OUT: APRIL 15, 1993

Send all ads to:
MAXIMUMROCKNROLL
P.O. BOX 460760
S.F., CA 94146-0760

STOWN



you'll feel like "well, I don't know..."
Geoffrey: Well, yeah.
Dan: And I said, "Well that's too bad. I really don't care what you think." (*laughter*) Just about half our set is like that right now. No.
MRR: So it's really the Dan project. (*laughter*)
Geoffrey: Yeah, he just hums everything like Jello. (*laughter*) He hums the bass line, taps on the table, and it's all copyrighted. We call him Amadeus.
MRR: Is "Giant Sleeve" especially important?
Dan: I think live, that song is amazing. But on the record it doesn't really come off like it should. Not compared to live. "Giant Sleeve" and the words to "Giant Sleeve" all tie in with the tornado on the cover and the power of the unknown. The power of things we haven't yet been able to put a harness on, control, stamp out or poison to death.
MRR: Do you mean that in all of a spiritual way or strictly in the ecological sense?
Dan: An ecological sense. Not really a spintual side. To be honest that never really crossed my mind.
MRR: Well, not so much religious. But the Earth as Mother Earth, a living entity...
Dan: I definitely think of it as an entity. The basic idea of the song is that I tend to revel in natural disasters. There's all this horrible death that happens from it. But in the long run,

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